JAN 13 1911

VOGUE

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TECHNOLOGY DEPARTMENT

FASHIONS *for the* SOUTH

JANUARY 15, 1911

PRICE 25 CTS.

YOUR Spring Wardrobe will not be complete this year without at least one gown of Valentine's justly famous "Shedwater" Foulard Silk.

Never before have Foulards been so fashionable—and never before have the patterns and colors of Valentine's Foulards been quite so dainty and distinctive.

Best of all, each pattern is an exclusive Valentine creation, printed on 100% pure silk of the very finest grade obtainable, irrespective of price, with an invisible secret surface finish that sheds water and rain perfectly, thus giving absolute protection against both rain and water spots and doubling or tripling the ordinary life of the silk.

The new 1911 patterns will be ready for your inspection at the representative silk stores of every important city during the second annual Valentine Silk Week—Feb. 13th to 18th. Ask for them by name and be sure you see the name "Valentine" printed on a red heart on the wrapper around the silk.

85 cents to $2.50 per yard, according to width and quality. Ask also to see Valentine's "Shedwater" Silk Cachemire. 50 colors, 42 inches wide. $2.50 per yard. If the Valentine Silks are not sold in your city, write for samples and name of nearest Valentine Silk Store.

VALENTINE & BENTLEY 83-87 Grand St. NEW YORK

WOMEN'S OUTER APPAREL

An Exceptional Display of Spring Styles

FOR the benefit of the woman who contemplates a trip to Palm Beach or other Southern Resorts, is our early offering of advance Spring styles in Tailor-made Suits, Gowns and Millinery.

THE assortment comprises outer apparel for every occasion, and the models displayed are beautiful from the standpoint of style, material and workmanship. Among them are many imported garments of great charm and daintiness.

OUR Tailor-made Suits are in styles that command attention and made of materials of exquisite texture, such as French serge, Scotch hand-loom tweeds and mixtures, and white Florentine embroidered linens.

OUR Gowns are the very newest in design, and made of hand-embroidered linens and batistes, washable voiles and marquisettes, and French crépes. Also many exceptionally dainty Lingerie Gowns, effectively trimmed with the most fashionable laces of the season.

WE also look forward with pleasure to showing you the earliest trend of Spring Millinery Fashions for 1911, Models of late importation, as well as copies from specially selected foreign creations.

J. M. Gidding & Co.

564-66-68 Fifth Avenue

Forty-Sixth and Forty-Seventh Streets

New York

Hand Made Waists, Real Lace Trimmed, at Special Prices

Sizes: 32 to 44 Bust.

2. Hand made waist of white French batiste; front, shoulder panel and cuffs hand embroidered in dainty pattern, trimmed with real baby Irish lace insertion pleated frill edged with real lace.....Value $12.50 **9.75**

4. French batiste waist, hand made, hand embroidered and trimmed with real Cluny lace medallion and crochet Cluny insertion.....Value $11.50 **7.50**

8. Hand made waist of white French washable voile finely tucked; hand-embroidered and trimmed with real baby Irish lace, crochet ornaments and real Cluny insertion.....Value $12.50 **9.75**

10. Handsome waist, hand made of white French batiste, finely tucked, hand embroidered and trimmed with real baby Irish lace medallions, insertion and edge, hemstitched frill.....Value $18.50 **13.75**

6. Hand made waist of white French washable voile, finely tucked and hand embroidered in Copenhagen blue, rose, lavender or all white trimmed with real Cluny lace.....Value $12.50 **9.75**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Dainty White Dresses at Special Prices

Women's Sizes: 32 to 44 Bust.

12. Handsome white lingerie dress made of heavy raised embroidery on white batiste and trimmed with wide antique and Cluny lace.....Value $21.50 **14.50**

14. Hand-made dress of fine white French washable voile, handsomely hand-embroidered, real Venice lace yoke, trimmed with real Cluny lace. Value $45.00 **29.50**

Misses' Sizes: 14 to 20 years.

16. Handsome white linen East Indian Hand-Embroidered Eyelet Dress, collar, yoke and sleeves trimmed with crochet lace, combined with real Irish lace. Value $45.00 **29.50**

18. Hand-made dainty dress of white French batiste, finely tucked, hand-embroidered in Copenhagen blue, rose, lavender or all white, trimmed with real baby Irish lace and real Cluny insertion, white beads in yoke, jewel effect.....Value $29.50 **18.50**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

"Onyx" Trade Mark Hosiery

Silk

Beginning the new year

with "*ONYX*" Hosiery is sure to bring satisfaction and contentment. The undeviating support of the loyal public encourages us to keep up our well-known policy of *giving just a little more than was expected*—in the "*ONYX*" brand.

New customers or *old* will find the "*ONYX*" Hosiery for 1911 better than ever. This brand will never be permitted to occupy any place but the first.

Silk Hose for Women

498. "*Onyx*" Pure Thread Silk in Black and All Colors, of extra length with a "WYDE Top" and "SILKLISLE GARTER TOP" and SOLE.

This "*Onyx*" Silk number is Twenty-nine inches long, and Extra Wide and Elastic at Top, while the "GARTER TOP" and SOLE of SILKLISLE give extra strength at the points of wear, preventing Garters from cutting and toes from going through. **$1.50** per pair.

106. Women's "*Onyx*" Pure Thread Silk—**the Extraordinary Value—Best Made in America,** every possible shade or color—Black, White, Tan, Gold, Copenhagen Blue, Wistaria, Amethyst, Taupe, Bronze, American Beauty, Pongee—all colors to match shoe or gown. Every pair guaranteed. **$2.25** per pair.

Silk Hose for Men

315. "*Onyx*" Pure Thread Silk, Black and All Colors. Fine gauge with Lisle Sole. An extra good quality. **$1.00** per pair.

620. "*Onyx*" Pure Thread Silk, Black and All Colors, medium weight, with "*Onyx*" Lisle Lined Sole—insuring satisfactory service. **$1.50** per pair.

If your dealer cannot supply you, we will direct you to nearest dealer, or send, postpaid, any number desired. Write to Dept. 1.

Wholesale Distributors **Lord & Taylor** *New York*

Lord & Taylor

Model A

Model B

Dresses

for Southern Wear

in a Variety of Models for
Women and Misses

Model A

Women's Cotton Voile Dresses

in White and Colors
A Smart Pretty Model
Suitable for Any Occasion

$40.00

Model B

Women's White Batiste Dresses

The New Empire Effect
A Distinctive Style for Dressy Wear

$40.00

Model C

Misses' French Mull Dresses

Sizes 14 16 and 18

$17.50

Model D

Misses' Marquisette Dresses

Sizes 14, 16 and 18

$30.00

Special Order Department

For a Limited Time Will
Take Orders for

Tailor-Made Suits

From Several New Models
at the Special Price of

$75.00

Broadway and Twentieth Street

Fifth Avenue, Nineteenth Street

New York

Model C

Model D

Phipps Hats

PHIPPS tropical hats of fine Panama and Oriental straw are now on exhibition.

¶ PHIPPS hats are sold by the better milliners and millinery departments throughout the United States and Canada.

C. M. Phipps

41 West 38th. St. New York

Mr. Robert J. Collier, Publisher of Collier's Weekly, and Mr. Condé Nast, Publisher of Vogue and one of the Publishers of House & Garden and Travel, take pleasure in announcing their purchase of

THE HOUSEKEEPER

a monthly periodical heretofore published in Minneapolis. The Housekeeper has a circulation of four hundred thousand, and a yearly advertising revenue of two hundred thousand dollars.

Beginning with the March, 1911, issue it will be published from New York under the firm name of Collier & Nast, and will conform in every respect to the editorial and advertising policies of Collier's.

The present subscription price is 10 cents a number, or $1.00 a year. It is probable that within a few months this will be raised to $1.50 a year and 15 cents a copy.

"Esco" Hosiery

"Esco" Hosiery for Ladies

THE HOSIERY for WOMAN

Book *of* "ESCO" Hosiery Styles
showing appropriate qualities and colors for Spring and Summer wear sent free upon request.

"ESCO" is something more than a trademark—it is a pledge of good faith and a warranty of *merit* and *value*. It should serve as your guide and protection in buying hosiery, whether you favor silk, cotton or lisle. You can be sure of obtaining the *best there is* if you find the "ESCO" stamp on the feet of the hosiery you purchase.

Style **1400.** *Sheer thread silk ladies' hose with six-inch lisle garter top and lisle sole, heel and toe.* **Colors,** *black, white, tan, sky, gray, lavender, navy, cardinal, bronze, champagne, canary, taupe or suede. Price* **$1.00**

Style **1600.** *Fine thread silk ladies' hose, 29 inches long, with deep lisle, shaped top. Reinforced lisle sole, heel and toe.* **Colors,** *black, white, tan, pink, sky, gray, lavender, navy or cardinal.* ***The shaped top overcomes all strain of the garter.*** *Price* **$1.25**

Style **1700.** *A heavy thread silk ladies' hose with 4-inch lisle lined double garter top, shaped, and with* ***reinforced lisle sole, heel and toe.*** **Colors,** *black, white, tan, pink, sky, gray, lavender, navy, cardinal, smoke or champagne. Price* **$1.50**

Style **1800.** *Superior thread silk ladies' hose with 4-inch double garter top, shaped, extra elastic top, and with* ***reinforced lisle sole, heel and toe.*** **Colors,** *black, white, tan, pink, sky, gray, lavender, navy, cardinal, smoke or champagne. Price* **$2.00**

sco" iery

PROPER
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the
of FASHION

"ESCO" HOSIERY is accurately proportioned to insure a snug, perfect fit;—carefully made to merit its reputation;—scientifically dyed to insure its true color and lasting lustre.

Most any up-to-date store will supply you with these seasonable numbers—each style an appropriate one for her who demands only what is correct.

Style **8970.** *Highly mercerized fine lisle ladies' hose with 4-inch double top and strongly reinforced sole, heel and toe. Black only. Price* **50c**

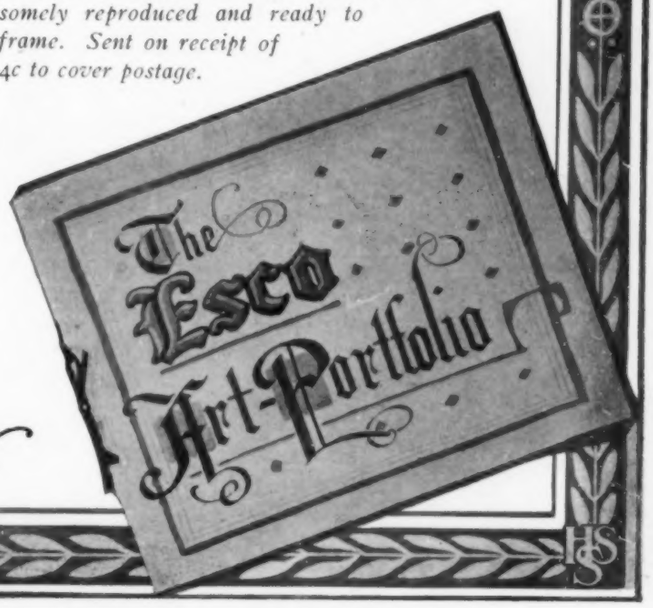
Style **9544.** *Ladies Gauze lisle, extra fine sheer weave, with 4-inch double top, and reinforced sole, heel and toe. Black only. Price* **50c**

For sale by retailers everywhere.
If your dealer will not supply you, please notify us and we will direct you.

Henry Schiff & Co.
Sole Distributors
890-892 Broadway N Y

The "ESCO" Art Portfolio

*Contains studies from life of real people—the kind who choose hosiery as they do their other daily needs—**with care.** The pictures are by Schabelitz, Morgan and Hanatchek, handsomely reproduced and ready to frame. Sent on receipt of 4c to cover postage.*



Castle Hats
IN · EVERY · HAT
· TRADE · MARK ·
L · F · CASTLE · Co
583 · 585 · 587 ·
BROADWAY · New York ·

THE SHOPPING PROBLEM SOLVED

Vogue Will Do Your Shopping All the Year Around Without Extra Charge---Your Commissions Will Be Faithfully Executed by Vogue's Corps of Expert Shoppers

For many years Vogue has been telling you "what to buy and where to buy it."

Now, we are going a step farther. We are anxious to do *all* your shopping for you, making no extra charge for our services, and doing away with all the trouble and uncertainty you have hitherto experienced in ordering goods by mail.

Henceforth you can use Vogue as your personal Shopping Commisisoner—your confidential New York purchasing agent. Wherever you live and whatever you want, Vogue will get it and send it to you. Whether your order is large or small, it will be faithfully and promptly carried out.

Our Offer

We will buy any desired article that can be purchased in New York City. We will also buy for you any article made in America, provided it is editorially mentioned or advertised in Vogue.

During the Christmas season last year and the year before, Vogue bought thousands of holiday presents for women in every part of the country. Many of these women wrote to us afterwards to ask why we do not continue this service throughout the year. We have accordingly decided to establish a permanent Shopping Department, conducted for the advantage of every woman who wishes to do her shopping in New York.

We Know the Shops

As you know, Vogue is published in New York. The Editors are, therefore, always in close touch with the best metropolitan shops, and are in a position to secure values not obtainable by the casual shopper.

Even if you came to New York every week, or lived here the year around, you could not possibly know the shops as well as we do. The proprietors of all the foremost establishments are always ready to extend every courtesy to the Editors of Vogue. Our entrée to the shops makes it possible for us to carry out your commissions with a thoroughness and dispatch that has to be experienced to be appreciated.

Buying an Evening Coat

Suppose, for example, that you happened to want an evening coat, and that your local stores had nothing which could possibly meet your requirements. Handsome coats are not easy to find away from the splendid metropolitan shops that make a specialty of them.

In this dilemma, you would merely write to Vogue, explaining what kind of a coat you had in mind, and the approximate price you cared to pay. One of our shoppers would immediately set out and explore the New York shops, examining the displays until she found the coat you wanted. She would then write to you about it—and you would simply send us your cheque and receive the coat without delay and without any trouble on your part.

Send Us Your Orders

In this way you can shop in New York more easily and more satisfactorily than if you were in the city yourself. Every order you send us will be allotted to the Vogue commissioner who is best fitted by experience to execute it. You can trust her selection as you would trust your own.

Our Shopping Department is thoroughly organized and ready for any commission you may send us. We want its patrons to include every woman in the country who is satisfied with nothing but the best, and who demands fair prices and courteous service. Will you be among the first friends of Vogue to avail yourself of this unique department? When may we expect your first letter?

General Information

¶ The range of articles which may be purchased through Vogue is absolutely unlimited. For example, it includes:

WEARING APPAREL—Gowns, Hats, Shoes, Hosiery, Underwear, Corsets, Wraps, Furs, Handkerchiefs, Negligees, etc., etc.

FOR THE HOME—Furnishings, Portières, Pianos, Rugs, Carpets, Tableware, Linen, Lamps, Bric-a-brac, etc., etc.

MISCELLANEOUS—Stationery, Visiting Cards, Invitation Cards, Leather Goods, Trunks, Clocks, Jewelry, Silver, Bridge Prizes, Favors, Tea Sets, Pictures, Toilet Articles, etc., etc.

¶ Remittances should be made by cheque or money order, payable to Vogue. We do not advise sending currency through the mails unless your letter is registered.

¶ When articles are to be purchased immediately, the price should be forwarded with the order. If any money remains over and above the purchase, it will be promptly refunded. The same applies to postage and express charges. Send the approximate sum and we will return the balance.

¶ No accounts can be opened. This rule is invariable, and no exceptions will be made.

¶ Fragile and perishable articles cannot be sent on approval. This applies to many gowns, hats, etc. It is merely a rule of the shops, against which Vogue can make no exception.

¶ There is no charge whatever for the service of Vogue's Shopping Department. It is offered gratis to every reader of Vogue.

Address all Correspondence to:

Vogue Shopping Department, 443 Fourth Avenue, New York

"Smart Fashions for Limited Incomes"

The next number of VOGUE will deal with a subject of the keenest interest both to the woman of moderate means and the woman who wishes to economize.

Every style pictured and described in this number can be adapted at a minimum of expense—yet the results in every case will be thoroughly fashionable and charming.

We have taken particular pains with the *Smart Fashions for Limited Incomes Number.* Its appearance will be greeted with delight by every woman who wishes to make her income go as far as possible—and still be as well dressed as her neighbor, who pays perhaps three times as much for her wardrobe.

The material for this number has been very carefully collected and prepared. Instead of confining ourselves wholly to clothes and millinery, we have also included a special article on moderately priced furniture and other indispensables for the home.

You will be interested to see how many beautiful things can be bought at little cost—if you know where to look for them. Shopping is really a fine art. And no woman who wants to be satisfied with every article that comes to her from the shops can afford to ignore any innovation that promises to lighten her shopping problems.

Vogue's Shopping Announcement

That reminds us to remind you that you will find on page 11 of the present VOGUE an announcement of the most absorbing interest to every woman who would like new light on the shopping question.

Do you live away from New York? If so, you absolutely *need* the new service we are offering you. The announcement on page 11 has been written by an expert in shopping—a woman who has devoted much of her life to a study of the shops. Read what she says and see how VOGUE's latest offer will help to solve your shopping problems.

But we must go back for a moment to the *Smart Fashions for Limited Incomes Number.* This number will contain an illustrated description of a complete wardrobe for the woman of moderate means. Gowns, hats, coats, lingerie, hosiery, shoes and accessories—every article of her attire will be pictured and described.

A Famous French Actress

The next issue of VOGUE will also contain a special staff article about Mlle. Cecile Sorel, one of the leading younger members of the Comèdie-Française. Mlle. Sorel has recently achieved a very great success in the role of *Clorinde* in "L'Aventuriere." She will play her classic repertoire at the New Theatre, New York, during March and April next; and this article should therefore prove of great interest to those of VOGUE's readers who are interested in the best traditions of the French stage.

Full descriptions of Mlle. Sorel's latest gowns, and a pleasant little account of her superb apartment on the Avenue Champs Elysées, will accompany this article.

The Best Time to Subscribe

Do not miss the next number of VOGUE. If you are not a subscriber already, it will be an excellent number with which to start your subscription. Send us your cheque or money order for $4, and be sure to specify that your year of VOGUE is to begin with the coming *Smart Fashions for Limited Incomes Number.*

Dated February 1st

Price 25 cents

SOME COMING ISSUES OF VOGUE

Among the forthcoming issues of VOGUE we can mention the following:

Forecast of Spring Fashions	February 15th
Pattern Catalogue Number	March 1st
Spring Dress Materials	March 15th
Spring Millinery	April 1st
Spring Fashions	April 15th

Every one of these issues is of special importance to the woman who wishes to dress well, and to know about the fashions weeks before they are generally adopted.

Advance fashion news is the feature that distinguishes VOGUE from all other women's magazines. Our forecasts are celebrated for their accuracy from one end of America to the other.

Why not subscribe now and secure every one of the issues named above without fear of delay, or of missing an issue entirely?

Address:

VOGUE, 443 FOURTH AVENUE (Corner Thirtieth Street) **NEW YORK**

"S *and* X"

THE NATIONAL WOMAN'S EXCHANGE

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given (as $4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. *The correct remittance should accompany every order,* but we are always ready to advise you about the best form for your advertisement, and to receive letters of inquiry from readers considering advertising in the "S & X."

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the corner (e. g., No. 57-B, January 15th, 1911). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles valued at $5.00 and upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

Wearing Apparel

LIGHT blue satin gown, trimmed with lace and blue broadcloth. Hand embroidered. Price $18. Also evening gown in white satin, trimmed in silver embroidery. Very handsome. $38. Bust 34. No. 141-A.

TWO Evening Gowns, made very recently by Martin, Paris. Never worn. Size 36. One mauve satin, one light blue. Cost $105 and $112, plus duty. No reasonable offer refused. No. 129-A.

ROSE Crepe-de-chine afternoon gown, trimmed in braiding and fringe, $40. Brown broadcloth, with apron effect of crepe meteor, trimmed with bronze braid. $40. Size 34. No. 134-A.

GENTLEMAN'S mink lined coat, in fine condition. Value $800; will accept $350. Also mink carriage robe; fine condition. Worth $900; price $450. No. 137-A.

EVENING GOWN, salmon color embroidered net over gray satin, $25. Taupe Henrietta cloth dress and coat, trimmed in black braid and jeweled trimming, $60. Size 34; very smart. No. 132-A.

GREEN satin gown, bust 34, trimmed with gold lace and chiffon $15. Wistaria satin evening gown, trimmed in net and embroidered marquisette, $30. No. 140-A.

NEW Riding Habit, worn twice, made by one of the best tailors. Bust 36. Also boots, size 4. No. 146-A.

HANDSOME genuine seal scarf, two yards long, with muff. Both bordered with Black Fox. Worn once; price $85. Extra seal for hat, $15. A bargain. No. 143-A.

AMERICAN Beauty broadcloth suit, short coat, trimmed in black and gold braid. Plain narrow skirt. Gave $165; sell $85. Chiffon waist to match, $10. Size 34. No. 133-A.

HANDSOME three-quarter embroidered broadcloth coat, with crepe collar and buttons. Worn only few times. Coat $75; sell $35. Bust 38. No. 128-A.

VERY handsome peach blow satin Evening Dress, with overdress of white embroidered and braided chiffon. Size 34. Price $38. Cerise broadcloth gown, trimmed with Irish lace, black satin and braided, $25. No. 142-A.

DARK blue broadcloth suit, by Callot. Bought last September. Cost $130; will sell for $45. Never worn. Short skirt, three-quarter jacket. Size 36. No. 115-A.

WANTED—Mueller or Haas side riding habit. Bust 34 or 36. Must be reasonable. State color and when made. No. 18-B.

TEA GOWN, very fresh salmon colored Liberty satin with gray chiffon and silver lace. By Hallee. Cost $140; sell for $40. Size 36. No. 117-A.

EVENING GOWN. Black meteor satin, bodice over blue, and appliqued cording. Very smart. 34 bust. $40. Also light blue broadcloth, trimmed with lace and braided chiffon, $15. No. 131-A.

EVENING dress, blue over pink chiffon. Gold lace. Made by Louise. Worn twice. Cost $165; will sell for $65. Size 36. No. 116-A.

CAPE, made of genuine Liberty satin, black, from Liberty, London. Cut in conventional way, and trimmed with gold and black. Absolutely new. Price $25. No. 102-A.

Wearing Apparel—Cont.

EVENING gown—Café au lait satin, with tunic and bodice of old blue embroidered net. Very stunning. Size 34. Price $40. No. 130-A.

A LADY just arrived from Paris, and who has gone into mourning, wishes to dispose at once of several very handsome Paris gowns. Prices extremely moderate. Private sale only. Apply as soon as possible at No. 6 East 43rd St., New York. No. 153-A.

BLACK broadcloth princess gown and coat, hand braided. Bust 40. Cost $150; will sell for $50. Very smart. No. 147-A.

PALE blue broadcloth and gold calling gown, heavily embroidered. In perfect condition. Bust 36. $65. No. 109-A.

WILL SELL for $75 brocade silk gown, gray. Made in Paris, worn but twice. Cost $150. Three metres new silk accompanying. No. 145-A.

DARK BLUE, smartly tailored, cloth coat suit. Cost $45; sell $12. Lavender French linen, coat suit trimmed in hand net, $10. Bust 40. No. 122-A.

VERY handsome pink silk lingerie gown. Real Cluny lace trimming. Cost $50; sell $25. Stylish black spangled gown. Also black lace over dark red satin, $35. Never worn, account mourning. No. 126-A.

FOR SALE—Dinner dress or tea gown, yellow chiffon over satin. Made by Osborn Company, New York. Never worn. Size 34-36. Cost $200. Any reasonable offer accepted. No. 123-A.

FOR SALE—Genuine Kashmir shawl, 7 feet 8 inches square, very fine texture, intricate design, alike on both sides, in perfect condition. Originally cost more than $1,000; present price $300. May be seen at 36 West 61st St., New York, any forenoon between 9 and 12. No. 154-A

Wearing Apparel—Cont.

LEOPARD Scarf and Pillow Muff. Worn one season, but in perfect condition. Cost $60; will take $40. No. 144-A.

PRETTY light blue messaline evening dress, size 26-38, cost $35; sell $15. Worn but once. Or would exchange for pretty evening coat, size 40. No. 152-A.

WISH to sell at half price my black lynx Russian shawl and big pillow muff, purchased in Canada, as I have several other sets and do not need this one. Cost $70; will sell for $35. No. 107-A.

GREEN and white striped foulard, never worn. 34 bust. $25. Short dinner gown, 34 bust, $25. No. 110-A.

HANDSOME pale blue and gold dinner gown, never worn. 36 bust. Price $60. Also blue and white taffeta morning gown, 36 bust, price $25. No. 108-A.

Furniture, Etc.

SUPERB polar bear rug, $150. Also antique bureau, built in 1820 of Honduras mahogany. Price $125. No. 135-A.

TWO double brass bedsteads, perfect condition, one of them Whitcomb Metallic Company's make. Cost $118 and $100 respectively. Will sell for $40 and $30. No. 139-A.

VERY handsome old English silver tea service, three pieces, in perfect condition. Date 1863. Weighs over sixty ounces. Price $200. No. 127-A.

WHITE enamel chiffonier and dresser, practically new. Any reasonable offer accepted. Twin brass beds, box mattresses, brand new. Price $45 each. Also brown Mission bookcase; blue brocade arm chair; two blue Wilton velvet rugs, and other pieces. May be seen in New York City. No. 124-A.

Furniture, etc.—Cont.

SIX fiddle-back mahogany chairs, $30. Pewter flagon, two goblets, two plates, by Reed & Barton, $15. Large tortoise shell comb, $10. Colored bead bag, $10. Paisley shawls for cutting over, $10 to $20. No. 118-A.

FOR SALE—A few genuine antiques. Rare fire screen, corner cupboard, canopy four poster. Gothic chairs. Sheraton sideboard. Empire bureau. Chippendale chest of drawers, etc. No. 121-A.

SIDEBOARD or sewing table. A handsome Colonial mahogany piece, 48 inches long, in good condition. Price $50 to immediate purchaser. No. 149-A.

LOUIS XVI drawing-room set. One sofa and two armchairs, gilt, carved and covered in rich brocade. Very beautiful. Price $150 complete. No. 150-A.

SUPERB antique sofa. Has mahogany frame, very delicate, with bronze mounts. The arms are finished with gilt swan heads. Covered in green damask. Price $100. No. 151-A.

SHEFFIELD plate candelabras. Very handsome pair, recently replated by Tiffany. Will sell for only $75. No. 148-A.

For Rent

WILL sublet half basement store for $30 per month. Best location in New York for light business conducted by a lady. Now occupied by first-class milliner. No. 6-D.

Professional Services, etc.

YOUNG LADY of high social standing desires position as companion or secretary in family of wealth and refinement. Speaks fluent French, would travel. Highest references. No. 29-C.

YOUNG gentlewoman, sympathetic and companionable, wishes a few daily engagements to real aloud or act as companion to refined people. Would attend to correspondence and perform other duties as required. No. 28-C.

A CULTURED family will receive into their country home in Rhode Island three or four children under boarding school age. Good discipline, outdoor sports, excellent private schools or tutors, fine climate. Highest references. No. 17-C.

COMPANIONABLE young society girl would take position as companion in an exclusive family. Attractive, musical, and very fond of children. References exchanged. No. 26-C.

Miscellaneous

VIOLIN, complete with two bows and case. In splendid condition; very rich tone; excellent instrument for good amateur. Send for full particulars and make your own offer. No. 138-A.

TWENTY yards lavendar embroidered jusi with flounce. 20 inches wide. Also 20 yards white jusi, peacock blue stripe. Sent prepaid on receipt of price. $20 each. No. 136-A.

MINIATURE Brougham and Victoria by Flandrau. Two sets of harness by Burke for each; one rainy day set, and one brass mounted. Electric blue liveries, robes, etc. May be seen by appointment in New York City. No. 125-A.

Mid-Winter Bargains!

Here is your chance to make a selection from the largest assortment of articles ever offered through the "S & X."

See what a variety of offerings are displayed on this page. Gowns in every size and style, some of them straight from Paris, and all of them at prices which could not possibly be duplicated elsewhere. Furs in striking variety, including among others a gentleman's coat, an opera cloak, a shawl and muff, a polar bear rug and a royal ermine coat.

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Do not delay with your letter. The sooner you send it, the better your chance of securing the very article you are most anxious to own. Address:

Manager "S & X," Vogue, 443 Fourth Ave., N. Y.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

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THIS PAGE serves as a Shopping Guide to the most discriminating women of America. Your advertisement would receive their hearty support.

(*Continued on page 15.*)

SHOPPERS' AND BUYERS' GUIDE

(Continued from page 14.)

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THE ADRIENNE, 319-321 W. 57th St., N. Y. Comfortable rooms, single on en suite. Good table. Transient guests taken. Apply to Miss Proudfoot.

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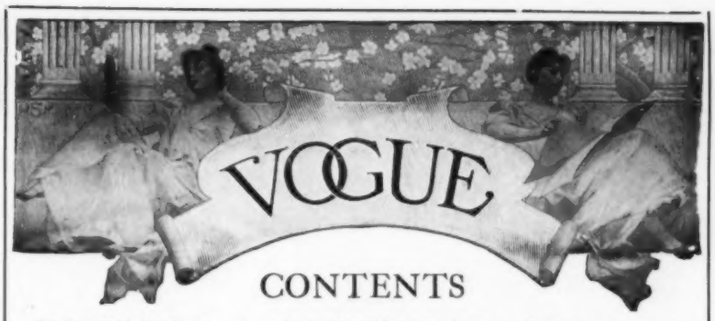

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SHOPPERS' AND BUYERS' GUIDE

Specialty Shops

THE LITTLE FAVOR SHOP
Adeline King Robinson, 19 W. 31st St., N. Y. Tel. 2225 Madison. Cotillion Favors. Bridge Prizes, etc. Souvenirs for Dinners, etc.

BEADS Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N.Y.

Send One Dollar and stamp for eight menus for special occasions, ten breakfast and twelve dinner menus. The Helpful Shop, Box 210, Norwich, Conn.

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The Tally Ho! 20 E.34 St., N.Y. Tel. 1063 Mad.
MISS CARYL BENSEL, OWNER.
"Picturesque....novel experience."—N. Y. Herald. "Where the smartest people go."—N. Y. World.

THE TALLY HO! "Patronized by many fashionable Americans."—London Sketch. "Miss Bensel has achieved the impossible."—Human Life. "Eat in stalls and dance in the loft."

MANY ADVERTISEMENTS
on this page have been appearing in VOGUE for years without a break. We will send you the particulars on request.

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WOMEN WHO APPRECIATE
toilet articles of merit and rare sachets buy from Mrs. Copeland, Cambridge Bldg., Fifth Ave. and W. 33d St., N. Y. Send ten cents for samples.

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BE SWEET—Use Perspirodor
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Liquiderma—"The Perfect Rouge"
Applied in liquid form—detection is impossible. Price 50c. a bottle in plain package, from Derma Co., Inc., 405 Broadway, N. Y.

AN ADVERTISEMENT on this page commands the attention of every reader of VOGUE. Write or call for full particulars.

Photo by Aimé Dupont

MISS MARGARET RUTHERFURD

whose mother, Mrs. William F. Vanderbilt, gave a débutante dance for her on December 29th

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VOGUE

A WARDROBE *for* HER SOUTH BOUND TRUNKS

A Smart and Adequate but not Extravagant Outfit for Fashion's Season in Southern Climes

One of the new crêpe de chine blouses from France. Three colors are interwoven in an arrow

WHEN a woman of moderate income contemplates a trip to the south, with a sojourn at one of the large and fashionable hotels, she may become fearful that her wardrobe will be entirely inadequate to meet the demands of fashion as exploited along our smart American Riviera. While one sees a great deal of extravagance in dress, one can, with comparatively few frocks, be very correctly turned out, if one remembers that one's gowns should be chosen for their suitability to the occasion on which they are to be worn. The wardrobe described in these pages will be found entirely sufficient to ensure its wearer a smart and fitting gown for every social occasion and the sports, at any of the fashionable resorts.

ROUGH AND READY SUIT

In the first sketch, on page 19, is shown what is perhaps the most important garment of the outfit, the suit that one gets into nine mornings out of ten, for golf, walking or other forms of exercise. It is an indispensable suit and should be included no matter what else has to be omitted. It is made of homespun, in a medium tan shade and trimmed with leather buttons. The skirt has an inverted plait at the back, which gives sufficient fulness at the bottom. At the top of the front, on either side of the seams, there are flaps with three leather buttons, the skirt opening under the left flap. The coat has a belt of the material and leather buttons of course, and is lined in a light tan satin. The hat worn with it is mentioned later in this same article.

TAILOR SUIT IN RATINE

Besides the Norfolk suit for exercising, one must have a good looking tailored suit—for traveling and for wear at church, if the weather requires something more or less warm. The coat and skirt in the sketch, on page 19, were produced and designed by Creed, who is too well known as a past master of the tailor's art to need much introduction. There is something very individual about his models and certain characteristics of his cut hold their own through the ebb and flow of fashion. The material is that new fabric known as ratine—very soft in texture—the surface rough finished. The color is a delightful shade—between violet and blue—but leaning toward the violet. The coat is a semi-fit, with single breasted front, a pleasant digression from the omnipresent straight up and down loose jacket of the season. This model, of course, adheres pretty strictly to the conventional tailored suit which is good style always. The skirt is particularly pretty and very well handled. It is a kind of apron arrangement, that slides up on either side and is outlined by a loose edge, stitched so that it is wider at the bottom than toward the hip. Down the middle front there is a seam and the back has a box plait on either side, which in the original was stitched only as low as the hips, leaving somewhat of a flare at the bottom of the skirt in the back, although the front presents a perfectly straight line. If one desire a narrower effect in the back, these pieces can be stitched all the way to the hem. The coat is lined in white taffeta, striped in half-inch bars of violet satin. The collar, cuffs and buttons are of velvet to match the material. The pockets on the hips give a jauntiness of finish.

A gray afternoon gown with picture hat. The foundation is of gray chiffon covered with a mauve tunic, a charming combination

BLOUSE FOR THE TAILORED SUIT

Attractive as chiffon is, it will soon begin to wane in popularity, since blouses of it are to be seen in all of the shops. Already French makers are beginning to send us models in a light weight crepe de chine in place of the transparent material. One of the drawings reproduces a waist in crepe de chine matching the suit and decorated with an original design of embroidery combining threads of gold and silver and silk floss in the body color of the blouse. The pattern is a solid interweaving of these three colors, forming an arrow motive at the bust, and at the top and bottom of the sleeves. The bodice is of course cut without fullness on shoulders and across the front, shallow folds being drawn in at the side of the belt. The cuffs and collar are of maline lace. This blouse will complete a most useful three-piece suit with the coat and skirt.

TENNIS SKIRT AND TAILORED BLOUSE

We are constantly being asked to recommend something in the way of a linen tennis skirt that will be smart and at the same time prove as satisfactory as the model, buttoned at the side, which has been in vogue now so many seasons that despite its charm it should be finding a successor. The model in the drawing in the left corner of page 18 is a clever adaptation of present day straight lines to the requirements of exercise. The single box plait, which appears both at the back and front, is stitched all the way to the bottom, so that there is no obvious flare, but the cutting of the sides of the skirt is so managed that there is plenty of room for free movement when playing golf or tennis. The material is a basket weave linen duck in a heavy, smooth finish, a fabric that will wear for years without a sign of shabbiness. The top of the skirt is finished by a narrow stitched belt of the linen, with a buckle of the material. Much has been said about the plain tailored waist, such as is shown in the sketch. Smart women have adopted it to the exclusion of everything else for sporting uses, and it is an indis-

pensable part of the wardrobe, if one would be dressed as others are at southern resorts this winter. Six to eight of these blouses are advised, two in Viyella flannel for cool days, to wear with the Norfolk suit, the other six in China silk or linen, some of each material. Excellent models may be had ready made in striped flannels, with the collar on the waist at $3.95. White flannel costs $4.50 and has a detached collar. China silk in these plain skirts is very reasonable, costing only $3.95 and the quality is good. There is a detached collar of the silk that goes with the shirt. Linen comes in size 36 only, with a soft, detached collar, at $3.50. These shirts are exactly like that shown in the sketch, with pocket and a straight yoke across the back, excepting that the cuff is a straight link cuff instead of a turn-back. As the latter is smarter, it would be advisable to have this added at home, as none of the low-priced models come with the double cuff. Flannel shirts cost from $10 to $12, made to order; and in the very best quality Japanese silk they are $18.

For separate soft collars one should go to the boys' department, where they are to be had in small sizes in a mercerized cotton material, the texture of a slightly basket weave surface, costing 25c each. Knitted ties in all colors cost from $1.50 to $2.50, these, of course, being machine made.

CHIFFON GOWN IN GRAY AND MAUVE

One afternoon gown will be sufficient for the winter trip, since the average woman exercises so much during the day that she seldom puts on anything of more elaboration than a short skirt and a blouse. But occasionally a bridge party or luncheon calls for an elaborate frock and she must then have the proper thing. Gray is a color that is always admirable since it is fit for the largest function and yet is never pretentious on less formal occasions. It therefore answers for many and varied uses. The second model, on page 17, is a pretty adaptation of it, the foundation being gray chiffon with a mauve chiffon knotted tunic over it, a very lovely combination of color. The embroidery at the yoke is a new stitch that is very smart, not a pattern, but a coarse weaving in and out of heavy floss thread that gives a sort of basket weave effect. The frock can be made with the Dutch neck, or with a collar and yoke of white lace, should this be more becoming. The sleeves are unlined, with mauve chiffon over the gray in a soft little puff effect, with a cuff of lace at the elbow. The belt is a folded one in soft satin-finished silk, a fold of mauve at the top and the gray beneath, with a big bow of loops on the left side of the back and two long ends hanging to the bottom of the skirt. On these was a single fringe of beads, a strand of mauve and strand of gray alternating. The frock was made up on a lining of gray China silk and was particularly soft and flimsy in appearance, just the thing for a warm afternoon at a southern hotel. To wear with it one should have a hat more or less on the picture order and the best choice for this is black. A pretty model is shown with folds of tulle all around the crown and a flatish bow of it on the side. This tulle trimming is different from the airy tulle bows that we have been accustomed to in models of the past season or so, as it is made of solid layers, one upon another being used in its composition.

A new tennis skirt and blouse succeeds the old favorite

The coloring of this evening gown is exquisitely French. The combination of old rose, pink, wine, salmon, and American beauty red is wonderfully blended

PICTURE GOWN

The gown in the sketch on this page is a semi-ceremonious model, that will be found indispensable in a hotel where full evening dress is not desired every night. The design is one of Cheruit's, a picture frock that will never be out of fashion whatever the style, and is, therefore, an excellent choice for a wardrobe that is not unlimited as to number and expenditure. The French makers appreciate the artistic value of such a gown probably more than its practical recommendations, but it possesses the latter in a marked degree. The coloring is exquisitely French, since the combination is one that would never have been thought of or dared outside of a Paris workshop. The frock is made of the softest chiffon satin, in a dead old rose tone. The folded belt, just a piece of eight-inch ribbon, tacked straight around the waist, is in American beauty satin. The rose at the bodice is made entirely of satin and is the most perfect blending of color. The heart of the flower is that deep tone which we used to call wine color. Next to this are two petals of the American beauty shade, while the outer rim is in two shades of salmon pink, three lighter petals at the left and those on the right a very little darker, the difference being scarcely perceptible. Green leaves peep out from under the rose. The frock is one that, of course, is worn only at night. It can be used for a tea gown, however, when the lights are lit. The bodice is simple, plaited in a little bit under the belt at the sides of the front and comes down onto the skirt in a rounded point. The model may have been directly copied from one of Gainsboro's or Reynolds's portraits. The belt, at the back, is fetching with a bow which is put on slant-wise. It has a smaller loop at the top and a longer one running diagonally down toward the right hip. The skirt is full at the sides and back with a separate plain panel at the front, just about the width of the curve of the bodice. The neck is filled in with folds of cream-colored silk net and there are short little puff sleeves of net with a lining of the same. A single draping of chiffon to match the satin is brought over the shoulder and caught under the rose. There is more fulness on the hips than at the middle of the back. A pretty feature of the drapery is a slight train that is a separate panel, put on over the skirt itself. This panel hangs from the belt and is joined to the seam of the skirt until half way down, where it is left open and lined with chiffon to match. This is finished off with square ends, just a little bit longer than the skirt proper and tacked to it. The satin of the skirt continues round under this, but is cut away about on a line with the knees joining a soft white messaline lining that forms the foundation for the top of the skirt. The same gown would be lovely in a soft hydrangea satin with a belt of absinthe green; but the old rose is more serviceable for constant wear.

MODEL IN BLACK SATIN

By all means have one frock of the outfit in black. It is always smart and if a good model is chosen, distinguished. There is illustrated, in the drawing on page 19, a very lovely black satin gown, entirely out of the ordinary. Although a new design of Cheruit's, it is not exaggerated in any way, so that it will remain in fashion for a long time to come. One of the merits of this maker is, that he seldom shows the eccentricities of the moment and gowns from this house, therefore, give an unusual length of wear. The bodice is folded across, the fulness laid in under the arm, the top being entirely of flesh colored chiffon, overlaid with thread lace veiled with fine black net, which is put together with hem-stitching at the corners of the square neck. The lace also has hem-stitching where the little sleeves are put in. There are really three sleeves, one of chiffon, then

A loose utility coat with Raglan sleeves is a necessary

An indispensable outing suit of homespun, medium tan shade, with leather buttons

the lace and over all the net. This last is exquisitely finished with an embroidery of jet bands in a delicate design of four points, with a straight border on the edge. Just above the satin of the bodice there is a piece of raspberry satin that carries across the front and under the arm, leaving only a little bit of the lace to show at the middle front. The entire neck is edged with a double straight line of bead embroidery. The front of the skirt has a tunic that folds to the left side, opening over a straight, narrow petticoat of satin. The outside drapery forms a lovely little pointed train that hangs off diagonally at the right, with a little sash that repeats it in shape at

Cheruit's latest design in a black satin gown

the middle back. The back of the gown is quite as pretty as the front; its treatment is unusual and very smart. It is cut very low, in a deep "V" of the lace net. Brought up onto this are two sharp points of satin, running well up on each shoulder and passing under each other to hook in place at the belt. A heavy chain of jet beads forms the trimming. This is sewn on the top of the right shoulder, crossing over to the left side, looping up in a knot, placed just below the edge of the tunic. Another chain runs from this point up across the back

This model is in blue and gold brocade over white chiffon moiré, with a fetching little knotted train. Other combinations make up well

and follows up over the right shoulder to meet the starting point. The inner satin petticoat is full length at the front, but across the back it joins a lining of silk that comes to the knees. The entire bodice is lined in flesh colored satin as far as the bust, above which it is transparent. Down the back the tunic is opened, leaving a loose hem of about four inches, the inside of which is tacked with long stitches to the front division. This gives a graceful drapery, less stiff than if the tunic continued unbroken around the figure.

A new Ratine suit, designed by Creed, blue-violet in color, with velvet trimmings

EVENING FROCK WITH KNOTTED TRAIN

The third evening gown, in the ninth drawing, in the middle of page 19, has the most fascinating treatment in its fetching little knotted train. The model itself is in blue and gold brocade over white chiffon moiré. The top of the bodice and the sleeves are of blue chiffon, mounted over flesh colored chiffon. Coming up over this is an adroit draping of the brocade, crossing at the middle and running down in one piece to form the overskirt. The fulness under the bust is caught in by shallow plaiting at the side seam. The skirt is a narrow petticoat of moiré, with loose panels

(*Continued on page 96.*)

The back view shows the tunic drapery and the heavy bead chain

A superb toilette of changeable rose-gold tissue, with gold drapery encrusted with topaz

A gown in the diva's favorite color, "bleu de France"

This brilliant cerise satin costume has the new sleeve treatment; one arm only is banded with fur

Another of Miss Farrar's dainty concert gowns

See text "Dress on the Stage," page 80

BEWITCHING CREATIONS ALWAYS CHARACTERIZE MISS GERALDINE FARRAR. HER APPEARANCES IN CONCERT ARE SIGNALIZED BY EXQUISITE TOILETTES. SHE WEARS SUMPTUOUS FUR EFFECTS AND SUPERB MILLINERY FOR AFTERNOON FUNCTIONS. STARTLING COLOR COMBINATIONS, ARTISTICALLY BLENDED, MAKE HER WARDROBE DISTINCTIVE. ORIENTAL SPLENDOR OF ORNAMENTATION IS TYPICAL OF HER PAQUIN MODELS

Miss Ruth Stillman, daughter of Mrs. Joseph P. Stillman, and a sister of Mr. Walter Negley Stillman who married Miss Constance Pratt

Miss Zayda J. Zabriskie, daughter of Mr. and Mrs. C. B. Zabriskie

Mrs. Wm. K. Vanderbilt's younger daughter, Miss Margaret Rutherfurd

Miss Ellen G. Brown is the daughter of Mr. and Mrs. Waldron P. Brown

PICTURES CHOSEN FROM MME. AIMÉ DUPONT'S INTERESTING EXHIBITION OF FIVE HUNDRED FAIR WOMEN. THE MOST ARTISTIC POSING OF MANY SEASONS IS THERE EXEMPLIFIED BY THE BEST KNOWN WOMEN OF SMART SOCIETY

Photographs by Aimé Dupont

Mrs. Jesse Tyson, who was formerly Miss Edith Johns of Baltimore

Mrs. Douglas Huntley Gordon, a prominent Baltimore hostess

AS SEEN BY HIM

Imitating La De L'Enclos—A Recapitulation—The Younger Set Annoys Him—Very Much Alarmed at Social Newcomers, But is Pacified

WE have left town and we have come back again and we have repeated this process twice during a fortnight, observing the New Year, as we did the Christmas holiday. And now we are hardly settled in New York, but that we are making plans for another move. Only those who dearly love the country will care to keep their houses open in January. I follow the custom, closing Hillsley itself, but I have the large lodge near the park gate, open for use as a week-end cottage.

Even those who have villas at Tuxedo and who are fond of winter sports, weary of them a bit, after the New Year ball and come to town, before they go South, or make a trip abroad to the Riviera, or to Egypt.

We have been telling the first decade of the rosary of years and the century is now a step nearer the cross. The Yuletide log is in ashes, the wassail bowl is empty and the children's toys are broken, while the ashmen cart away tons of faded Christmas greens and tinsel, and the hungry street cat, making an investigation of the neglected garbage pail, has learned scorn and contempt of turkey. The shops are having a white sale, and everybody is putting in a stock of flimsy materials, to be well provided against the possibility of a sudden torrid turn to the weather. It has long since been unfashionable to make New Year's resolutions, or even to balance our mental books in January. In this rapid age, we have no time for such antiquated methods. Bachelors do not indulge in reveries. Their days and nights are parceled out for them, and it is a frantic rush to get from one place to another. Motors and taxicabs are too slow and we begrudge the very seconds passed in transporting ourselves from place to place.

IN THE STEPS OF NINON DE L'ENCLOS

And we all want to be young; grotesquely so. At one period we were surprised that the grandmother of the age scorned spectacles and caps, and was wont to shake a foot in a spirited cotillion. But now the very grandmothers are just as eager, and we have ballrooms filled with vivacious rivals of Ninon de l'Enclos. And the young people! My English friend Episkopos said, last year, in writing of them at this time, "the motors that have come snorting under my window this half hour, have brought a crowd of boys and girls, who fill one end of a great table, and take their refection light-heartedly, as becomes their age, and without any detriment to their knife-and-fork play by and by at supper. There is nothing to remind them of the 'fugacious years.' The compliments of the season mean to them nothing unpleasant in the way of its complements, yet —no seasonable appeals, no record of bills delivered, no polite intimations of an overdraft. They sit down to eat and drink, and rise up to dance, as boys and girls have done from the beginning, and will do, I suppose, whilst boys and girls there be. It may be this year, or last, year out and year in, whilst the fiddles sing and the valse swirls. It is an occasion like another. And what is the use of being boys and girls if you are to bother about anything beyond a good floor and the right partner, and are not assured that year in will be as year out, yea and much more abundant?"

MAKE US A CHILD AGAIN

And so for a night, and indeed many nights, we realize the appeal in the old song, "to make us a child again"; and we are having tableaux, and costume balls and masquerade dinners. All children like to dress and play at being grown up. It is one of the first games which comes by instinct, following the peek-a-boo, and the hide-and-seek, pastimes in which we have even seen sportive puppies and playful kittens indulge.

MEMORIES AND MARTINS

The costume ball was for a worthy charity. Every now and then, New York breaks out into a liking for this form of amusement. We have almost abandoned regular masquerades and we give domino parties at Newport. The men, except the very young ones —the "squabs," as they are called in juvenile society—rebel at fancy dress, and some middle-aged souls who pull out from garret trunks the togs they wore at the Bradley Martin or the Vanderbilt ball. There are even fewer who can resurrect the costumes which first saw the light at the masquerade given by the late Mr. and Mrs. August Belmont at their home on Fifth avenue, when there was a little contretemps in which the late Duke of Devonshire, then Marquis of Hartington, was concerned. The Crimea has a few survivors, but the last Waterloo man has passed on, years ago. Who is there now living who tripped the fantastic toe at the Louis XV ball given by the Schermerhorns of Great Jones street? or who polkaed and was cavalier seul at the yet more famous masquerade of the Brevoorts? The

Mrs. Burton-Smith, of Atlanta, the daughter of the late John F. Gordon

Mrs. Walter P. Andrews, another hostess prominent socially in Atlanta

Photo by Stephenson, Atlanta

Mrs. E. C. Divine is one of the famously lovely Carter sisters of Georgia

Photo by Hirshberg, Atlanta

Miss Ruth Bush, who was one of the most beautiful queens of New Orleans' Comus ball

LOVELY WOMEN WHO TYPIFY THE SOUTHERN CHARM AND BEAUTY

residence of the latter family still stands in lower Fifth avenue, but the other hospitable houses have vanished like the guests, the lights and the music.

Mr. Frederick Townsend Martin is to tell us much about the Bradley Martin ball in his forthcoming book, but this affair, anyhow, was one of most recent history. In the hurry of years it seems almost like yesterday, and at Hillsley I have, in one of the smaller rooms, quite a collection of the photographs of those who danced on that occasion, in powder and periwig — nearly one-half of the men adopting that costume, perhaps because it was easy to hire from the theatrical costumers. I have also a few of the Vanderbilt ball, but I do not go back any further than that period, and these works of art were legacies.

THE DOLL AUCTION

Mr. Frederick Townsend Martin was the fountain head of good in so far as the doll bazaar recently held was concerned. The auction was held in the ball-room of the Plaza Hotel, and the proceeds were devoted to those children who, alas, on Christmas Day, are without toys and dinner. Mr. Martin's request for dolls met with a generous response. Over six thousand people attended. Among those who gave dolls were Mrs. Franklin D. Pelton, Miss Lota Robinson, Mrs. H. C. Frick, Mrs. Paul Morton, many of our own actresses, Madame Sarah Bernhardt, Madame Nordica and Madame Melba. Among box-holders at the auction were Mrs. Hermann Oelrichs, Mrs. Stuyvesant Fish, Mrs. John Drexel, and Mrs. Joseph Stickney.

Though I can't speak for them, I've no doubt "the people" have delicate sensibilities. However that may be, Mr. Martin has devised a very charming scheme for disguising from his left hand what his right hand does. Neighbors of recipients of charity this year, will not have their curiosity gratified. Credit checks were mailed to those families who are to receive Christmas dinners and thus none knew the source. Separate toy checks were also mailed and the morning of Christmas Day the children lined up, according to direction, four abreast, at the Armories of the 13th, the 72nd and the 69th Regiments. Till noon they were allowed to wander among the myriad books and counters, selecting their own toys, ere they ran happily home with their precious burdens.

Mr. Townsend Martin, by the way, is indefatigable in giving luncheons and dinners and hardly a day passes that he does not entertain some celebrity. He gave a farewell repast to Lord Decies when he sailed for the Christmas holidays, after announcing his engagement to Miss Vivien Gould, the second daughter of the George Goulds, and is ready to welcome him again with like reception, when he returns for the dinner dance on January 19th. I do not know what we should do without him.

THE GOULD ENGAGEMENT

I suppose that just at this point, I am expected to interrupt the trend of my thought and say something of the new engagement, which no doubt is no novelty by this time. The newspapers have teemed with particulars of it. How the bridegroom is one of the Irish Beresfords, a hunting and a horsey man, unfortunately labelled by the Peerage as four and forty; while his bride elect is hardly eighteen. But he looks much younger, and Britishers, as a rule, have a way of keeping youthful. They do not hurry as we do and they are much more in the open. Four and forty is hardly middle aged with them, although men younger may have been described by youthful writers on our newspapers as past the allotted Biblical limit.

Photo by Campbell Studios

Lord Decies, whose engagement to Miss Vivien Gould has recently been announced, Mrs. E. N. Breitung and Mr. F. Townsend Martin at the Doll Bazaar

Miss Gould is a picturesque girl, who dances well and who has inherited some of the histrionic talent of her beautiful and clever mother. She has been carefully brought up and kept quite apart from the boy and girl set.

NOISE AND NONSENSE

And by the way, that particular class in each particular set has chosen noise and the loud things of life, as diversions. Just now, we have many new hostesses and there have been brought out many debutantes at teas and at small dances and parties to the play. The Vanderbilts and Goulds and others wait until the decks are cleared before they launch their debutantes, and they seldom, if ever, give teas for that purpose. But the other young people seem much possessed with the joy of life.

If they would only be a little, just a little, more conventional! But what are you to expect when they have, as chaperon, some giddy young matron who was a debutante herself only a year ago, and who has not yet settled down. The tendency of the age is to meet and to mingle, regardless of position. The result is, that the younger set simply wallow in slang and "sassiety."

I have even heard a man, who was somewhat the vogue, being called a "classy goat." In fact, this animal, originally conspicuous in biblical sacrifices and afterwards much abused by ancient humorists, who pictured it on the rocky hights of Harlem, seeking all it could devour, or gaily announcing the approach of spring and bock beer, has now become a synonym for any kind of a good sort of the soft variety. A clever young friend of mine, who has been best man and usher a number of times, described himself as a goat, taking his simile from the Chicago stock yards, where the animal is employed in leading sheep to slaughter and leaving them at the altar of sacrifice.

OUR CHANGING SOCIAL STATUS

So, perhaps, looking at it from various viewpoints, one must come to the conclusion that notwithstanding the brusque qualities of the up-to-date young person, and the rawness of the material, there is much to assimilate, and we who have passed, well, let us say, five and twenty, must endeavor not to go beyond the limit and must keep up our juvenility, but without the sacrifice of dignity. I have found that I need a younger valet than Meadows—a venerable figure with gray hair does very well as a butler or as a family retainer, but never as one's intimate servant. One's man, after many years of service, becomes too well acquainted with one's foibles and one's uncertainties of temper and there must be rotation in office. Fortunately for Meadows, he has feathered his nest and unfortunately for me, he has imbibed the American spirit and his aspirations for his family are higher than his class would warrant.

I never know in this social evolution where we shall land. Only the other day the young son of a friend had to dinner several college chums, and one especially who was very rich and whose people were making rapid headway towards the portals of society. And it turned out that this new lad's cousin was a valued servant of the household, a woman who had been with them many years, and who, although admiring her wealthy relatives, was not willing to accord them equal class privileges with her employers and who alone was indignant at the episode. The lad himself will, no doubt, be in the swim, as he has good manners and money, and what more is needed?

And yet, after hearing this story, I felt rather comforted the next evening, when I dined with some old friends, who are not only to the manner born, but also have succeeded with each generation in increasing their fortunes. There was something soothing, we were only four, in that dining-room, not too crowded with useless ornaments, and with no vulgar display of unnecessary silver. The subdued light from the four rose-colored electric bulbed candles contrasted with the bright glow of an open fire. There were no knickknacks on the table, and the silver vases filled with lilies of the valley and bride roses were not placed in geometrical precision, such as one sees in the show-windows of

(Continued on page 94.)

The SOUTHERN SALON *once more in* WASHINGTON

Mrs. Swanson, Mrs. Moran and Others Again Come Into Their Own—Debutantes and Visitors

Miss Elsa Portner, of Manassas, Va., one of the new season's most charming Southern debutantes

Miss Louise Cromwell is one of the best known of the newcomers to American society

Mrs. John M. Hudgings, widow of Lieut. Hudgings, U. S. N., is just emerging from her mourning

As we wander through the streets of Georgetown today, with its many charming doorways and high-terraced gardens, we gather the impression of a life that has been lived and a history that is finished. It is difficult to realize that this sleepy old town was once the centre of fashion. Here, however, just as in the old days, when familiar figures on the streets were Chief Justice John Marshall and John Randolph, of Roanoke, are to be found Tudor Place, still occupied by Mrs. Beverly Kennon, the great-granddaughter of Martha Washington, the Rittenhouse home, the Dodge place, the Mackall mansion, and many others of equal note. Farther north there are still standing Rosedale, where Mrs. Norton, the aunt of Prince Iturbide, lives, and where Prince Iturbide spent his childhood. This is the place formerly owned by General Uriah Forrest, and it was upon the verandah of this place, named for its thicket of roses three feet deep, that General Washington sat and picked out the site of what was to be the present city of Washington. Still farther north there still remains the old Nourse homestead, with walls of stone two and a half feet thick, whose box shrubberies were planted by Jefferson, and where congregated the Madisons, John Quincy Adams "and lady," Mr. Van Ness "and lady," and many others whose sons and daughters are now coming into their own again in present day Washington society, by a reflex action which is bringing Southern people to the front this season in the capital.

For a time Washington society has seemed to have been taken out of the hands of those in whose land the capital is located—the southern people. There has been an invasion of New Yorkers, westerners and easterners, to say nothing of the foreign element brought by the diplomatic corps. Now, however, one sees more and more of the southern woman in society.

MRS. SWANSON'S RETURN

Among the prominent southern women to take a leading place in Washington this winter is Mrs. Claude A. Swanson, wife of the new Senator from Virginia, and former governor of the old Dominion. She is returning after an absence of some years, having spent those years as the leading hostess of Richmond, where the old Colonial executive mansion was the centre of all the beauty, wit and fashion of the State. Mrs. Swanson returns to the capital of the nation to take again the place she left vacant as a leader among the Southrons. The Swansons have just moved into the old home of former governor Merriam, in Sixteenth street, and this residence will undoubtedly be the gathering place of the chief southern families domiciled here and in the neighborhood. Quite naturally, as one would expect to find in a southern home, the dining room is the largest room in the house, and it is also the most attractive. While the suite of drawing rooms are modern and Parisian in their dainty colors of rose, blue and gold, the dining room breathes hospitality in its glowing crimson hangings, and historic bits of Chippendale and Sheraton add the note of graceful old days found in all southern houses. Bits of old plate give a finishing touch to this dining room, destined, as every one believes, to gather within its walls not only women of fashion, but men of distinction in Washington. We feel sure that around this dining room table history will be made this winter, not only in regard to public affairs, but among the more tender *affaires du coeur*.

Mrs. Swanson goes in a little for bridge, and the last time I saw her at her home, she was just starting to a bridge party, gowned in a robe of heavy lace, made over a foundation of some soft silk, both lace and silk being of the palest shade of mauve. With this she wore a large Gainsborough hat, trimmed with plumes, the velvet and feathers being of a shade of taupe. Mrs. Swanson is known, among other things, for her taste in dress, all her gowns indicating care on the part of the wearer in the matter of selection.

RENAISSANCE ROW

Another southern hostess, who will be much heard of the coming winter, is Mrs. Francois Berger Moran, who was Miss Jennie Black-

Photo by Harris and Ewing, Washington, D. C.

Count Pourtales, the new German attaché

burn, daughter of Dr. Richard Scott Blackburn, a name one used to conjure with in old Virginia days. Mrs. Moran's first cousin was John Augustin Washington, the last owner of Mt. Vernon, where she has passed much of her time, and from which she brought to her handsome new home on Sheridan Circle here, a number of pieces of the old Washington mahogany. One might call this upper part of Massachusetts avenue, at Sheridan circle, Renaissance Row, filled as it is with a collection of homes of millionaires, each and every one being built of marble or limestone, in the French Renaissance style of architecture, and all looking so much alike that one fears complications in the rush of the season.

Mr. and Mrs. Stuyvesant Fish once came here and took a house for a month, and during the rush of the railroad congress on at that time, Mr. Fish invited so many men to his house that it was hard work for Mrs. Fish to keep track of them at all. One night, at a large dinner party, it was not until the entree was served, that both Mrs. Fish and one of Mr. Fish's guests found that they were the wrong hostess and the wrong guest in the wrong house. One remembers another story of similarity in houses. A very much socially engaged young woman not long ago found herself at dinner time in a drawing room full of men, all of whom she knew, and after greeting her many friends, she turned to one with the question: "Where is our hostess?" The answer was: "We have no hostess. This is a 'stag' dinner." "Oh," the lady gasped, "I am in the wrong house," and she beat a hasty retreat.

No one is likely to mistake Mrs. Moran's house in Renaissance Row, however, for it is distinctive in a slight superiority of architecture. Inside Mrs. Moran's house, the chief feature is its spaciousness, and Mrs. Moran, who comes of a long line of hospitable people, could entertain all Washington, and there would still be breathing ground. She is related to many well known old Maryland families, former governor Francis John Thomas, of Maryland, having been Mrs. Moran's mother's brother. Through the Washingtons Mrs. Moran is also related to the Lewises, of Virginia, who intermarried, and she has dedicated one of her books, "Miss Washington, of Virginia," to Bushrod C. Washington, of Claymont, her nephew, and the volume is now being brought out in England, under the patronage of Lady Stanley, widow of the explorer, for a charitable purpose.

BROUGHT OVER FROM MT. VERNON

A relic from Mt. Vernon, in Mrs. Moran's house, is an old mahogany corner china closet, which is one of the distinctive notes of the new dining room, and in the smoking room, where are wont to congregate, on Sunday afternoons, many of the younger naval officers of Washington, is the original illumination of George Washington, from which the old saying, "First in War, first in Peace, first in the Hearts of his Countrymen," was taken, and which hung in the hall at Mt. Vernon during Washington's lifetime.

Mrs. Moran is at present reckoned a great favorite in the navy circle, by virtue of her daughter's position as the widow of a navy hero, Lieut. John Milton Hudgings, who lost his life in the explosion on the Missouri during the target practice disaster. Mrs. Hudgings, who is the mother of a very beautiful boy, is just emerging from her mourning, and is taking her place once more in society.

Photo copyright by Clinedinst, Washington, D. C.

Countess Louise-Alexandra von Bernstorff, fiancée of Count Pourtales

"A WHITE ROSE"

She and her sister, Mrs. Malcolm Stuart McConiche, of New York, are heiresses of Charles Moran, of New York, and will eventually come into his millions. One of the chief attractions of the Moran home is a beautiful oil portrait of Mrs. McConiche, painted by the Countess Colonna, niece of Prince Colonna, who had the portrait exhibited at the Paris Salon several years ago. Mrs. McConiche was also the inspiration for a rather well known poem, "A White Rose," written by Prince Colonna, and at one time there was much talk of an international marriage. However, this romantic gossip was never realized.

A DANCE FOR THE DEBUTANTES

Mrs. Moran gave a dance to the debutantes the other night, which was in the nature of a house-warming. The large salon served as a ball-room and made a pretty setting with its walls hung in yellow velvet and furnishings of tapestry and gold. Mrs. Moran welcomed her guests in a Paquin gown of rose satin, veiled with a tunic of smoked pearls, the pattern of the pearls being worked out in tiny gold beads. A pink tulle rose on the corsage was the only ornament besides the jewels of the wearer, the gown being in itself sufficiently elegant. Mrs. Hudgings, on this occasion, was in white and gold. The foundation of her gown was white satin, with a tunic of crystal and gold, which fell simply to the knees, and was trimmed with a long bead fringe which extended to the hem of the gown, caught up on one side, revealing the shimmering satin beneath. She wore pearls.

SOME VISITORS ENTERTAINED

While on the subject of pearls, Mrs. Andrew Carnegie wore her pearls the other night at the dinner given by the former Secretary of State, John W. Foster, and Mrs. Foster, to Mr. and Mrs. Carnegie, during their recent visit to Washington. Mrs. Leiter was also present and wore her famous string of pearls. At this dinner, Mrs. Carnegie had on a beautiful gown, which suited her admirably. It was of pale blue brocade, made with panels, one down the front, one in the back, and one on each side. These panels were brocaded in silver, in the design of laurel wreathes. Another handsome woman present at this dinner was Mrs. Kirk Porter, who wore a rich gown of white damoissé, which, with her white hair, made her look, as a lady present said, "As ancient queens ought to have looked, but didn't." Some of the guests at this dinner were the Minister from the Netherlands and Madame Loudoun, the Secretary of Commerce and Labor and Mrs. Nagel, Rear Admiral and Mrs. Brownson, Mrs. Stanley Matthews and Major General and Mrs. Gillespie. General and Mrs. Gillespie, by the way, have lately been entertaining their son and new daughter-in-law, Mr. and Mrs. Lawrence Gillespie, who

(*Continued on page* 98.)

Mrs. Reed Knox and the Secretary of State's grandson

Photo copyright by Harris and Ewing

Queen Elizabeth and her Court
Miss Emily Coe, as Queen Elizabeth (center), Miss Susan Colgate (to the left), Miss Alice Pine (to the right), Mr. Charles Vezin, Jr., and Mr. Farnham Kuhnhardt (kneeling left to right), Mr. Francis J. Hopson, Mr. Irving A. Pardee, Miss Lydia Coit Butler, Miss Jeannette MacAlpin, Miss Mary Edgar, Miss Beatrix Buell, and Mr. G. Forrest Butterworth, Jr., (left to right standing)

SCENES FROM JOHN LYLY'S "ENDYMION," PRODUCED RECENTLY AT THE PLAZA HOTEL BY SOCIETY AMATEURS IN THE AID OF CHARITY

Miss Alice Damrosch, Mr. Alfred Ely, 2d, and Mr. G. Page Ely in "Endymion"

Miss Jeanette MacAlpin and Mr. Irving A. Pardee danced the stately minuet

Miss Priscilla Lockwood, Mr. Rudolph Roessler, Miss Virginia Townsend, Miss Amy Claire Hutton, Mr. W. M. J. Lesher and Miss Katherine Crane in costume for the old English country dance

Photographs by Campbell Studio

By means of camel. The favorite desert traveler

A street scene. The Arabs have assembled for luncheon

The donkey is also put to good use

The SPRINGTIME LURE *of the* DESERT

Through Purified Air and Wide Stretches of Sand One Follows the Road to Rejuvenescence—How Best to Take a Trip Across the Golden Sahara

A typical guide

THE tears of Alexander the Great shed over a lack of new worlds to conquer, find their echo of sentiment in many travelers of to-day, who have achieved all that this poor globe has to offer in the way of novelty. Europe has grown trite to that increasing class of leisurely Americans who either for pleasure's sake or reasons of health are constantly on the move. Civilization partakes of a sameness which leaves unsatisfied a desire for relief from the dullness of the obvious and foreseen. To go here and to go there and find only glib adaptation of place to what one is accustomed, is the tragedy of the full pocketbook and its supposed power as a Prospero's wand.

A false conception of what the tired spirit of fortunate humanity, fed to the full with expected things, really wants at times almost universally looms up. Creators of material ease ignore the fact of present day reactions. A great many of our countrymen no longer want "America" translated into all the foreign languages; these have reached the point where one's joy has satisfaction in the sadly fugitive real things of foreign life. It is no happiness to find a "Bar Americain" in a jungle; a Ritz Hotel pompously established on the coral isles of the Indian ocean. That is, in effect, not to travel at all. There is neither oxygen of soul nor new ideas for one in the omnipresent efflorescence of an abandoned New York or an exhausted out-of-season London.

WHERE IS THE NEW WORLD?

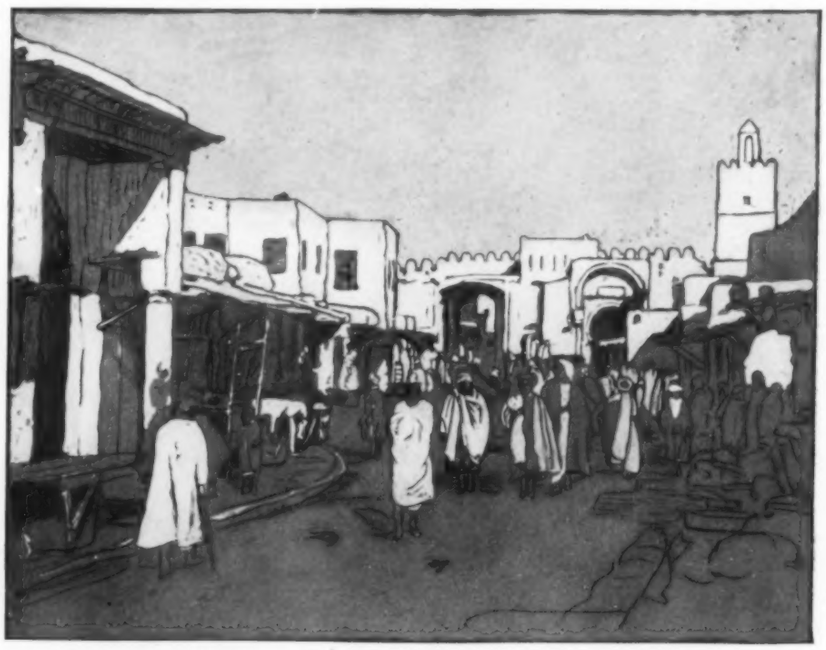
Where, our opulent Alexanders ask, may one find that which one endeavors to escape? It is assuredly no longer Europe, even in its byways, where, unhappily, the most eye-taking simplicity, as sophistication is aware, is actually deliberate artifice, hungrily bidding for pecuniary advantage. Nothing is more suspicious than peasant costume and peasant life—it is as theatrical, though not so convincing, as what appears behind the footlights of a Broadway theatre. It all belongs to the irony of voyaging in this far too knowing age, everywhere plotting to delude the tourist. One wants to cut from one's ankle life's dragging ball-and-chain, to rid one's self, if only momentarily, of things that make existence trivial and dog-eared.

It is this which makes the few unfrequented places of the earth so alluring, the reason why "the desert" has such a pleasant sound to the ear. One knows that from the very nature of things, hectic life is unable to scribble on the spreading pages of the white sands its fatiguing records. If Europe has become the cheapest of modern romances, there are waste places, like the Sahara, that are still sober epics, where the elementary idea pens itself in broad, wind-ripples, and where the sole illustrator is the sun, and the Arab, granting his right to such regions of freedom, is, and must always remain, merely an incident.

DIE WANDERLUST

After all, there is a nomad, wild taste in us, dating back, as it does, to century-old origins of blood, that finds joy in disseverance from a civilization scentless as an orchid. One recovers that ancient atavistic relief in being where nature alone reigns and God is in the wind and some hardly understood intelligence is in the stars, hanging in clear voids, untainted by the smoke of cities. It all comes over us, like some forgotten dream, in reading books like Loti's "Desert," or the more vital, rougher appreciations of Isabelle Eberhardt, who, donning male attire, "threw over the

(*Continued on page 74.*)



On the streets of Touggart, a desert town, known as the Arabian Paris, the pleasure-ground of the Arab

THE LAWLESS BOY

A CLASS of undesirables has been largely in the public eye for a number of years, both town and country being afflicted with its presence, and although a number of remedial measures have been tried, the discouraging fact is that the number of boys arrested for lawlessness increases so rapidly and so constantly, that larger court quarters are necessary. Recently, because of the depredations of boys, the property-holders in upper Manhattan were obliged to form a protective association for the defense of their houses and shops against boys who, among other pastimes, raid temporarily vacant houses and carry away door knobs, window glass—sash and all—and electric and gas fixtures, in some instances doing as high as $1,500 worth of damage. Firing bill boards is an everyday amusement, the record for some sections being as high as twelve in a single twenty-four hours. In the case of the lawless boy it is hardly fair to lay the blame for his misdeeds upon the police. For one thing, the officer runs a chance of having the case dismissed and receiving a reprimand at the Children's Court, according to whether the judge on the bench is much swayed by the "boys will be boys" sentiment. And once the case against a boy is dismissed, he publishes the fact far and wide in his neighborhood that he "has licked the cop," and, of course, both the authority of that officer and his diligence in noting infractions suffer a "great sea change." In addition, the boy in a number of cases, misinterprets the leniency of the court and construes it both for himself and other members of his gang as permission to continue in the rôle of anarchist—for he is literally that since he is a law unto himself. Those who supposed that Denver had solved for all time the problem of the bad boy are at the moment considerably disturbed to find that the methods of the Juvenile Court there at the end of ten years of operation, are under a hot fire of criticism from State officials, the charge in general being that the court has had a demoralizing influence on the youth of that enterprising city, the commitments to the State industrial schools from Denver of boys of sixteen years of age and under having increased in the last biennial period more than two hundred and ninety per cent. The commitments to reformatories have increased fifty per cent. These increases are charged by its critics to the influence of the Juvenile Court.

A most ambitious effort to solve the problem of the alleged bad boy has been made by the Child Welfare Committee, which opens an important exhibit in New York on January 18th. An especial study has been made of juvenile courts in ten cities and the most commendable features of these several courts will be presented, and recommendations made, looking to the embodiment of these features into what might be called a nearly ideal system for children's courts. As this exhibition is later to be sent to other cities, opportunity to examine its study of this important matter will be given to many thousands of people, and it is to be hoped that at least a few hundred public spirited men and women in all communities will make a point of familiarizing themselves with this part of the Child Welfare Committee's display. In judging of the wisdom of the recommendations it should be borne in mind that one investigator only covered the several cities, although of course, many distinguished jurists and social workers aided in the use to which the collected data was put.

When all is said and done, the basic fact remains that the bad boy is the product of weak or vicious parents and the method of dealing with juvenile lawlessness followed in some places in New Jersey offers some interesting results. It is the parent, not the child, that is haled to court and punished and so efficacious has been this means of correcting a great and growing evil that a juvenile court has been made superfluous in some localities, and in others the arrests are now very few.

Whatever the cure preferred, the public generally, cannot afford longer to leave the lawless boy wholly to the police and to the courts. "Thou art thy brother's keeper" in this matter, than which none more urgently requires immediate attention.

Miss Shover and Miss Lawsing in costume

Miss Nancy Hollingsworth as a Swedish aide

Miss Sophy Norris proved an attractive figure

The stately Muses were represented by Miss Beatrice Fox, Miss Ellen Frazier and Miss Dorothy Wilbur

AT THE AUTHORS' MASQUERADE BALL—AN ATTRACTIVE SPECTACLE AT THE BELLEVUE-STRATFORD IN PHILADELPHIA. THE AFFAIR WAS HELD IN THE INTEREST OF TWO LOCAL CHARITIES AND WAS ATTENDED BY THE QUAKER CITY'S SMART SET

PARISIAN GOWNING EN ROUTE *to the* RIVIERA

Velvet Gowns Scarf Veiled for Monte Carlo—Eton Jackets on the Horizon—Bewitching Toilettes at the Tiny New Theatre de Monsieur

Charming gown of green satin which a pretty blonde countess will wear at the Riviera

ALREADY costumes are in process of preparation for the Riviera. Velvet gowns will take the place of the long coat and dress of the moment, to be worn with long scarfs adjusted by the wearer into the form of a mantle. Of velvet, chenille, satin and moire, they are trimmed with fur; the top edge turns over a few inches to show the lining of a different color, or a facing of fur. They are lightly caught together under the arms, and a strap of fur, or trimming, holds them in place across the bust. With a muff to match, these scarfs are an extremely elegant accessory for the fast lengthening winter days. Even newer than these are the Marie Antoinette fichus of ermine and taupe fur and breitschwanz. This is a little cape garment that touches the waist line in the back, but rounds a little shorter over the shoulders and over the bust. Sufficiently warm, yet hiding nothing of the beauty of the toilette, these little capes promise to be a prominent feature for the late winter and early spring days in town, as well as for the fortunate part of the world who flee to the Riviera with the first weeks of the new year. Imagine the beauty of a cape fichu of spotless ermine, fastened below the bust by a great rosette made of three ermine heads set inside a wide frill of black stain! A similar rosette adorns a big black satin muff, edged with wide bands of ermine.

THE JAUNTY JACKET.

The bolero and Eton jackets that were launched at the summer openings will probably be accepted for spring costumes. Always liked, they will be graceful complements to gowns of satin, moire and fine cloths. Deep lace collars, revers and cuffs, will enter into their adornment. The long satin coats are likely to retain their popularity to wear over light colored costumes for afternoon Casino, and tea room toilettes. A new one has a deep pelerine collar of black velvet, trimmed with a bias band of black satin, set an inch or two above the edge. A wide band of velvet is set on the three-quarter long, loose sleeves, half way between the shoulder and edge, and inside are double frills of white lace. Another close hung coat of black satin has its front corners, top and bottom, turned back, faced with black velvet and held by one large satin-covered, embroidered button.

STRIKING BLACK AND VIOLET COSTUME.

A well known French woman, who will doubtless make a sensation later at Monte Carlo, appeared at a recent Premiere in a Japanese-like gown, long, straight and close, made half of black satin, half of Parma, violet color. The dividing line was covered by beautiful chrysanthemums, embroidered in porcelain blue silk. The same embroidery edged the Mandarin sleeves and the folded corsage; a soft sash of black satin belted it. The extreme originality of this gown consisted of a band of black Cluny lace, laid across the front, below the knees, simply hung over one thickness of black mousseline de soie. Through this transparency the outlines of the limbs showed clearly.

GREEN SATIN GOWN—WHITE SATIN CLOTH COAT

A beautiful, pale blonde countess, who makes her annual flitting to the Riviera immediately after the New Year, will carry in her trunks the lovely gown and cloak shown in the sketches.

The gown, made of green satin, has its skirt opening wide over a tablier of green gauze, embroidered in silver, above a wide hem of blue velvet. Satin, silver-embroidered tulle and lace form the corsage, with open satin sleeves over under ones of blue tulle.

At one side is fastened a large metal ornament, holding all the shades of color employed in the toilette; on the opposite side a bit of black velvet ribbon is artfully disposed. With this she will wear the wrap of rich white satin cloth, trimmed with Venetian lace laid over black velvet; the lace shapes a wide collar and an elaborate adornment on the sleeves. At the back an overgarment is simulated by the heavy, satin-covered cord that forms a pointed arch.

EXQUISITE WRAP.

Cut after the favorite mode of the season, in close sack form with dolman sleeves, is a Paul Poiret wrap of white mousseline de soie, with large black and white velvet flowers raised high above the thin foundation. Two bands of fur trimmed all the edges; one of white fox, the second of black, set close together. The effect was as pleasing as novel.

AN OLD MASTERPIECE.

The hand of the same designer is seen in a wrap of the same simple form made of gorgeous old gold, and dull green brocade, copied from a silk masterpiece of the 18th century. It was lined with pale willow green plaited mousseline de soie, laid over old gold satin and trimmed with a wide band of superb sable fur on the edge, the sleeves and neck.

TWO COLOR LININGS

A new fancy and a practical one—a combination seldom stooped to by the designers—is to line long wraps and coats with two colors.

The sleeves and the body part to the hip line, is lined with white or pale tinted silk or mousseline de soie laid over silk, this to protect the delicate corsage now common for all occasions; the lower part is lined with something prettily contrasting with the garment, but dark enough not to be ruined by the drops of mud that are certain to be splashed on it while crossing the sidewalk between door and carriage. A band of metal galon, pompadour ribbon, or handsome embroidery covers the line of joining and adds to the decorative quality of the lining seen when the coat is thrown off.

THE LONG SKIRTED GOWN

On entering a tea room, a conference

Wrap developed in white satin and Venetian lace laid over black velvet

salle, or the lunch room at smart hotels, one sees at once how the appearance of the women assembled there is hightened by the new mode of wearing long skirted gowns with long coats, intended to be thrown over their chair back. The pretty coat linings thus revealed, and the dainty trimmings of the corsages, always of thin materials, artistically shading bright colors and shining metal and bead embroidery, all serve to bring into a much greater prominence the stunning new hats.

SUCCESSFUL COMBINATION OF COSTUME PERIODS

In the jam of fashionable women at the Volney tea room one afternoon recently, was seen a charming costume—a mélange of the Oriental, the Directoire, and the Moyenage. Of night-blue velvet, the skirt of it, short, not very full, was gathered to the high, round waist line of the softly fitted corsage, with short Mandarin sleeves. A heavy, double gold cordeliere that wound the waist, passed in the middle of the back across a sash of wide, thick Persian ribbon, woven in dull tones of blue, green and a little gold. Adjusted in one stiff, flat loop that rose above the girdle five or six inches, it hung then in flat, uneven ends—one laid over the other—the lower one several inches the longer. The neck line, cut straight across from the collar bone in a straight line to the shoulders, was marked by dead white glass beads, the size of large peas, above a delicate line of embroidery done in shades of Persian blue. From one side of the heavy gold cordeliere, in front, hung a small coin bag made of dull, greenish gold, flecked with tiny, many colored stones.

GOLD BUTTONS ON CHEMISETTE

There was also noted the severe beauty of a new chemisette. Made of dead white, rather thick, mousseline de soie, plain and unlined, its choker, laid in three quarter-inch tucks, had its supporting bones covered with lines of tiny flat gold buttons, three lines on each side, and one in the middle of the back. The nicety of its adjustment was something quite enviable. The sleeves of the chemisette, straight, easily fitted, and cut long enough to touch the wrists, were split at the back, turned flatly up to the elbows and held in place by a line of the same flat gold buttons set at each side of the opening. The gown was of black velvet and the severe simplicity of the whole toilette—the soft, dead whiteness of the chemisette, with the tiny specks of gleaming gold, was indescribably fetching.

THE CITOYENNE MODEL

Many prominent French women, loving the straight, simple lines the modes of the last year have taken on, cling to them in spite of attempted changes by the designers, who are thus forced to search far and wide for tempting novelties to produce changes. A recent fad is for the simple costume of the women of the Revolution, the *Citoyenne*. An example of this style of dress, with modifications suiting it to the more luxurious habit of to-day, has an easy fitted corsage, with a three-seamed back, and front biases; short basques, that reach only to the sides, fall in the back, and it is belted with a wide, soft ribbon, into which are tucked, in front, the ends of a handkerchief fichu of fine white mull, that covers the shoulders. In front it shows a slender V of the white neck. The coat sleeves turn up to the elbows in wrinkling cuffs, quite as though they had been pushed up for freedom of arm movement. The short skirt is gathered to the round waist in a manner that, while giving the idea of a full skirt, preserves the much loved slenderness of outline.

PEASANT'S BODICE IN BLACK VELVET

In spite of this passion for the gowning of the past—with modifications—who of to-day would dare an exact copy of the costume worn by the lovely Madame Recamier as Gros painted her? Of thick, coarse, woolen stuff, it has clumsy, long, full sleeves, banded at the wrists, to fall in scant frills of the same materials nearly to the knuckles. All the lines of the shoulders and neck are hidden by a wide collar made of triple lace frills; a lace cap—in itself beautiful—frames her face, drawn under the chin, hiding its contour, by wide folds of soft, white muslin. Only a bit of her lovely hair shows, just below the temples, but from all this clumsy framing her exquisite features, her serene, gentle smile, shines out in immortal beauty. Taken from this period is the "peasant's bodice," of black velvet, recently worn with a gown of soft, white crepe de chine. The lower edge of the bodice is finished in a round waist line; the upper edge is shaped in turrets. Tucked in at the left side of the front, a great, red, silk rose struck a charming note, and gold tassels hung from the points of her black velvet "bonnet de police"—the most coquettish little head covering of the season.

Taken from a casket of trinkets of this period, descended to her from an ancestor, a Muscadine of 1795, a clever young woman wears as a neck pendant, hanging from its original gold chain, an old gold watch key, set with a great emerald.

Mademoiselle Sorel's stunning gown of transparent cloth hung over apricot satin

BEAUTIFUL GOWN IN APRICOT, BLUE AND GOLD

The other day at a *Vendredi de Femina*, Mademoiselle Cecile Sorel, who took part in the conference, wore a beautiful gown, of which two views are sketched. Of transparent cloth, in lovely changing tones of blue and silver, the dragging skirt opens in front over an under dress of rich, deep-toned apricot satin. Gold embroidery trims the edges, and at the lower corners are posed great rosettes of apricot satin and gold lace. The corsage is adorable with its round, waist-deep cape of gold lace; it turns over the shoulders in front, ending under the arms, to form sleeves, and over it hangs a deep, sharply pointed collar trimmed with fringe. Coming from underneath are long scarf ends of fine, misty black net, which she twined gracefully about her arms as she talked.

PICTURESQUE COSTUMING

A new play house, unlike any other in Paris, the *Theatre de Monsieur*, given its name from the original *Theatre de Monsieur* of the eighteenth century, founded by the famous hair dresser, Leonard, patronized by and under the protection of Queen Marie Antionette and Monsieur, the brother of the King, gave the *Premiere* of its inauguration a few nights ago. A real reconstitution of the old theatre, and a resurrection of the *operas comiques* of the eighteenth century.

It is a tiny place—this new theatre—like

(*Continued on page 66.*)

THE VERY FIRST HATS OF THE SPRING

FROM KURZMAN

For "Fashion Descriptions" see page 92

EFFECTIVE FROCKS FOR THE RIVIERA. ONE OF LAFÉRRIERE'S NEWEST MODELS IS SHOWN ON THE MIDDLE FIGURE

FROM MAISON MAE

For "Fashion Descriptions" see page 92

SMART WHITE LINEN TAILOR MADES, TRIMMED WITH HEAVY EMBROIDERIES, FOR THE SOUTH

From Franklin Simon

For "Fashion Descriptions" see page 92

FETCHING TOILETTES OF VEILING, LINEN AND BATISTE

From Hollander

For "Fashion Descriptions" see page 92

Of green marquisette over white satin, this smart little dancing frock will make its first appearance at Palm Beach

Charming hat of gold Tosca net over velvet brocaded satin

Simple model developed in taupe ramie and trimmed with toile de Jouy and large buttons

WHAT SHE WEARS

THE mid-winter season seldom develops any strikingly novel fashions, but rather confirms the adaptation of those already established. Many styles that were advanced tentatively, and did not meet with approval, have been quietly replaced by other developments that have become the craze. Salient indications are the drop to a more normal waist-line; the beautifying of the fourreau or princess sheath; the new twisted sleeve instead of a straight hanging one; the immense malines rosette at the back waist-line of evening gowns; and the diversity afforded by having the two sides of a bodice entirely different.

A number of the elaborate toilettes that were worn for the first time at the première of the opera of "La Fanciulla del West" showed this striking feature of having sleeves of a different color and material; and another noteworthy effect was the use of taupe chiffon for veiling various colors, and also in conjunction with black. Mrs. O. H. P. Belmont wore a regal costume of black velvet draped with gray chiffon and a superb necklace of pearls, and Miss Maude Wetmore's black satin toilette also showed this new combination with taupe chiffon. Mrs. Elsie French Vanderbilt's apricot satin gown had a charming voilage of the same shadowy gray material. The white satin toilette combined with silver lace and worn with superb diamonds was repeated many times over on that occasion by women of elegance and distinction, from Mrs. Vanderbilt, Senior, to the long array of débutantes (minus the diamonds); the list including Miss Katharine Elkins, with pink corsage roses; Miss Marion Hollins, Mrs. William Jay (a guest in Mrs. Belmont's box), Mrs. W. Payne Thompson, who was with Mrs. French Vanderbilt; Miss Leta Sullivan (a guest in Col. Astor's box), Mrs. Elbert H. Gary, and a large number of others who were included in the "Horseshoe" picture. Mme. Nordica was radiant in cloth of gold, trimmed with gold net and filet lace, her necklace and tiara being composed of emeralds with diamonds. Black velvet décollete gowns, with ropes and dog-collars and stomachers and tiaras of diamonds, were there in great numbers, the most notable being worn by Mrs. Philip Lydig, Mrs. John R. Drexel, Mrs. Oliver Harriman and Mrs. W. Goadby Loew. Lady Johnstone, wife of Sir Alan Johnstone, a British diplomat, who was a guest in the Pierpont Morgan box, was in black jetted lace, with a necklace and tiara of diamonds, while Mrs. Walter Burns, in the same box, was richly gowned in purple velvet with diamonds. Mrs. Clarence Mackay was wearing her beautiful diamond tiara and necklace with a silver - brocaded toilette, and Mrs. Stuyvesant Fish appeared in similar magnificent jewels, with a gray satin gown draped in Chantilly lace. In truth, there was no lack of stunning clothes and jewels at this first performance of a Puccini opera in America.

THE DIAMOND OF MYSTERY

But how lacking in brilliancy seemed the gems worn by the women at the opera after one has been privileged to gaze into the mysterious depths of that historical jewel known as "The Hope Diamond," and now owned in New York. Blue it is, beyond question, but such a rich smoke-like blue, quite different from the sapphire color, or that of any other blue gem, known to connoisseurs. Imagine this large, square stone—about one inch by three-quarters in size—exquisitely cut in facets that reflect, and reflect, and keep on reflecting, until unexpected depths of color and sparkle are revealed, and one becomes content just to gaze and absorb its beauty! Fancy this superb stone mounted on a three-claw setting of platinum—three claws upholding it at intervals—and then surrounded by large, clear diamonds, cut round or square in alternation; and figure this superb pendant hung from a chain of graduated translucent diamonds, if you would have the full effect! Far too magnificent for the possession of an ordinary mortal—a pretty woman, for instance—who has merely money enough to buy it, such a gem should only adorn the crown of the great of the earth—a high Pontiff of the Church, or an Imperial potentate—whose other crown jewels would form a standard of comparison by which this one might be reckoned as supreme. The ultimate possession of this rare and matchless piece of colored carbon is still undecided, but whoever that may be, the purchaser will acquire a gem not only of great intrinsic worth, but also of genuine historical interest. This double fact makes it difficult to appraise its marketable value.

Beaded bandings afford a pretty trimming for afternoon toilettes

THE EXODUS SOUTHWARD

With the first of the year begins the exodus south, and for this purpose many beautiful gowns are now being prepared for Palm Beach and the other southern resorts. One of the buds who expects to join a gay party that will make a private-car tour to visit various points of interest, and who has a quantity of smart toggery, when asked about her chapeaux, laughed and said: "Hats? Oh, I've no end of hats, and of course I shall take *some* of them; but dear me! nobody wears hats at Palm Beach, and it only gives my maid extra work packing and unpacking. But here is a compromise between a hat and a head-dress which is just the thing for the south. Wait until you see it on!"

Her enthusiasm was not misplaced, for it was indeed a dainty creation, made of gold Tosca net draped over velvet brocaded satin, showing gorgeous crimson-toned roses, a bunch of white marabouts being caught at the middle front with a large pink tourmaline cabochon. The whole effect was that of two great loops falling down over each ear from this central decoration, and it was adorably becoming.

A picturesque dancing frock in her wardrobe was created of Empire green marquisette over white satin, embroidered in silver. The marquisette overgarment, in the Greek style, was held at the high waist-line by a silver cable-cord which fell in knotted loops, lifting the tunic slightly at the left side;

Effective toilette of gray chiffon over violet, combined with exquisite brocade and silver lace

A quaint effect is given this gown by the fall of lace across the bust

Of mauve crêpe de chine, with guimpe and undersleeves of écru net

dull blue rococo roses adorning the corsage, whence these loops fell. Her hair is to be banded with silver when the gown is worn, and Empire-green stockings will be added with silver slippers.

Naturally, for a southern trip, she will be equipped with a quantity of smart one-piece linen frocks. One of these of taupe ramie, resembling suède with its soft texture, was most simply made, but a suggestion of brilliant color was added by insets of soutachée toile de Jouy. The new cuff sleeve was exploited, and some large self-covered buttons were admirably placed.

A little afternoon frock with dainty guimpe and undersleeves of écru net was made of mauve crêpe de chine with wide bretelle revers, trimmed with beaded bandings of cut-steel, gold, and purple wooden beads. The ceinture was of the same material, and a large purple velvet poppy would be lovely placed where the embroidery ends at the belt.

Another bewitching linen semi-princess gown of subdued coral color showed the new surplice front and surplice sleeve, held by matching buttons, the spaces formed by the cross-overs being filled with point de Paris lace. A fringed sash of black satin fell from the left side of the front.

Still another of those useful round-necked costumes was made of fawn-colored foulard that had hairlines and a shadow figure. It was relieved with Saxe blue embroidery and a fall of Valenciennes lace across the bust that gave a quaint peasant effect. A smart hat to accompany this gown was made of Porto Rican straw, trimmed in bluets that matched the embroidery, having one gold rose with a crimson centre snuggled down amongst this efflorescence.

She intends to take along one of those beautiful new evening coats in the mandarin style and length. It is of ciel-blue crêpe, embroidered with large white scattered chrysanthemums, and is just the thing for such a trip, because it is heavy enough for protection in a draughty hotel corridor, or smart enough for a promenade anywhere; and its medium length permits her costume to be shown in its most decorative portion.

The front view of the gray and violet gown

THE NEW SHIRRED PANEL

The shirred back panel is a novel departure in the one-piece gown, and when it is made of heavy lace, held at the high waist-line, the effect is charming. An admirable exemplification of this idea was worn by a famous actress at the interesting Doll Auction held at the Plaza recently, where the dolls dressed by celebrities, from Mrs. Taft down, brought fabulous sums. The material was violet brocaded charmeuse, and from the front top of the high girdle formed by the skirt, sprang the bretelles of gun-metal Venise lace, which passed over the shoulders and met at the middle-back, where they were gathered over a heavy gun-metal cable which was knotted at the left side-front, and hung with two large bullion tassels. The lace continued on down the back in a wide panel until it met the floor, where it separated and was gathered into two other similar bullion tassels. The mandarin hat was all black, and the furs were black combined with gray fox.

That fashion of tasseling the train grows apace. At one of the débutante teas in December — those overcrowded functions where one could hardly see what the women were wearing for the jostling throng — the hostess and youthful-looking mother of the social candidate wore a lovely gown of this kind. The color was gray over violet, combined with an exquisite brocade that had a violet ground with roses of silver and pink. The peasant bodice that formed the sleeves was also lengthened down to form trained side-panels, which wandered off into two diagonal tasseled points at the back. These panels were lined with plain satin, and hung quite loosely from the gown, like detached drapery. They were bordered all around their edges with flat silver lace. The draped gray chiffon over a velvet fourreau, visible at the front and back, and also the wide silver banding at the foot, gave a bewitching character to the gown, and the deep purple velvet pansy at the belt, where a cable cord of silver was detained before falling in loops, added a touch of consummate chic.

A FEMININE FOLLY

The eccentricity of carrying exquisitely costumed dolls, which is a fashionable rage in Paris just now, has not yet appealed very strongly to New York women, but there is no telling how soon this phase of folly may strike the town, for some of the dolls sold at the recent auction were models of style and beauty. Purely decorative, in the boudoirs of smart women, or utilized on their dressing-tables as pin-cushions or receptacles for hat pins, they explain their *raison d'être*, but carrying them about as play-things is a different matter.

FABRICS AND MODELS THAT HAVE TAKEN WELL

Ratine is a material which has readily adapted itself to the most luxurious needs, fur garments even being lined with it, this material also appearing in the wide, loose collar. One of sealskin, thus lined with banana-colored ratine, which was worn and removed at the first of the smart "Chansons en Crinoline" at the Plaza, was most beautiful and becoming, and its softness commended it to the eye, displeased with too much glare of satin. Another novelty which has "caught on," is the use of fitch fur, but it must be tastefully put together. If linings of old-gold satin veiled in black chiffon are used, exactly the elusive color of the pelt is obtained. A neckpiece and very large pillow muff were seen in which this veiled gold satin was brought over onto the fur in the most decorative manner, a rich contrast being added by a touch of royal purple, similarly draped in black chiffon, knotted in with the gold.

A delightful model of a one-piece black velvet dinner-gown was worn recently at a brilliant dinner given at one of the smart restaurants. The décolletage was square, and the ermine (all white) kimono sleeves stopped halfway between the shoulders and the throat. The velvet of the skirt was brought up to form a bib at the front and back, completing the lower edge of the square décolletage, and sloping away, over the white fur, under the arms, almost to the waist-line. Gold-cord trimming finished the square décolletage, and there were heavy gold tassels at the two points of the split, narrow train. The beauty of the ensemble effect was in its unbroken lines.

Draped wrap of velvet trimmed with fringe and caught at the bust with cord and tassels

Lovely gown of figured organdie and lace with effective touches of black velvet

New evening gown of rich brocade, showing the fitted bodice that was a style of the eighties

GRACEFUL DRAPED WRAP OF VELVET, A QUAINT ORGANDIE TOILETTE AND A LOVELY BROCADE EVENING GOWN

Three of Monsieur Carlier's favorite models, selected by him for exclusive presentation in this number of Vogue

The SMART LITTLE THINGS THAT SMART WOMEN WEAR

THE newest method of marking the smart hand-bags of black velvet, which are so beautifully finished with frames of French gilt, silver, or gun-metal, is with monograms or single letters set in metal to correspond. A circular, oval, or square design embodying the letters, is a very attractive style, because they are thrown into sharp relief against the intense black background of the velvet. These bags are most luxurious possessions, as they are beautifully finished inside with rich linings of moiré, in white or the pastel colors, and have the velvet and card-case made of the outside velvet. Swung on long knotted cords with pendant tassels, they are properly carried at the elbow, and the effect is quaint, and very much à la mode.

AS the moonstone is supposed to bring good luck to its wearers, a dainty bit of bijouterie, with this sentiment, is a pendant containing one of these gems cut as an oval cabochon, surrounded by filigree handwork, made of fine silver wire. The Armenian design is most attractive, and the delicate gray of the metal, combined with the faint blue shades of the gem, makes delightful harmony. Scarf-pins and rings set in this same manner have also proved desirable, and are so reasonable in price that those who are superstitiously inclined may placate the Fates by their purchase, without an excessive outlay.

THOSE jingling chatelaine ornaments of gold or silver which some women delight to carry, attached to a ring, are not without their utilitarian side, but the matter has been rather overdone. It is a question whether it is not in quite as bad taste to display the vanity appointments as it would be to mount one's nail-file and entire manicure belongings and set them aswing; so, leaving out the powder-box, lip-salve, mirror, and eyebrow pencil, the idea may still be made practicable from another point of view. Every woman who does her own shopping or marketing needs a memorandum, a pencil and a coin-purse, and these three articles mounted on chains and a ring comprise an extremely pretty and useful set. If made of the engraved silver, and marked with a stylish monogram, it is a smart and individual possession which any woman might be glad to include among her accessories.

IN these days of head-dresses, an attractive coiffure adornment is made of small pearls which are strung in latticed style to form a Juliet net. Sometimes these are attached to bands of pearl trimming that encircle the head, the hair showing charmingly through the interstices of the net. There is nothing more youthful or dainty than this head-dress, with the lovely gowns of white satin trimmed in silver which the débutantes have made so much the vogue this winter, and a silver rose placed at the joining over one ear makes an exquisite and most appropriate finish. A fold of silver gauze may be used instead of the pearl banding, and has a rather more softening effect upon the features.

INTERESTING is a pendant in amethysts and pearls that takes apart to make three pieces, a brooch and a double and single pendant. The brooch can be attached above the pear-shaped amethyst, making it a piece of more importance, or detached and worn separately, leaving the lower part to hang by itself.

SQUARE solitaire stones are much in vogue, and we find the latest engagement rings with stones of this shape, small diamonds being carried down on the sides of the ring itself.

STEEL hair ornaments are distinctly good, as their brilliance equals that of rhinestones, and yet they are less showy and not so harsh. Both light and dark shells are set with cut steel in barrettes and all manner of pins and combs. Young girls as well as matrons have adopted this fashion, but it is one that is particularly effective with gray hair.

MANY of the exquisite enameled watches hang from a tiny chain of diamonds that is riveted to the watch itself, and has a swivel by which it is attached to the neck ribbon proper, whether of jewels or silk as the case may be.

PARASOL handles are shown in closely woven colored beads of dark blue or garnet. Some of these handles are merely plain, straight shafts so covered, others are finished with ornamental ball ends. A smart style of handle features a highly polished piece of beautiful wood finished by a large, flat lozenge of enamel in color. Handsome handles of gold richly engraved are also displayed.

VERY smart indeed is a simple little gown planned for a sojourn at one of the southern resorts. The material is a white French cotton crêpe, very fine in texture and almost transparent. The gown is made up over a lining of rose-colored China silk. The bodice is perfectly plain with kimono sleeves that have an embroidery of white soutache in a band around the elbow and a V-shaped piece of the braiding on the top of the shoulder. Just above the hem of the skirt this braiding is repeated in a broad piece fully nine inches wide. The only other trimming of the gown is a soft crush girdle of pink louisine ribbon with three large loops at the middle of the back and long ends finished by a three-inch fringe of white beads.

FOR early spring days nothing is more satisfactory for street wear than a one-piece, dark blue serge gown, and some of the new models are particularly smart, especially so one that has for the trimming around the Dutch neck a single row of black braid about three-quarters of an inch wide. Down over the bust the material is carried perfectly smooth and plain with a large pointed rever on the left side only. To balance this on the right side there is a broad girdle of black satin laid in shallow folds. This extends to the side seam only. The shaping of the gown over the hips is particularly smooth and good, and at the middle back there is a quaint and smart touch in a large Japanese bow of black satin with white laid just inside the edges of the loops. This bit of white is repeated in the cuffs of the three-quarter length sleeves, which are of white satin turning back to fasten with crochet links; and on the edges are inch-wide folds of black.

SMART FRENCH MILLINERY

THIS PAGE

LEFT FIGURE.—An attractive small hat of black velour effectively trimmed with silver balls and a large pompom of cut ostrich feathers on the right side.

MIDDLE FIGURE.—Smart new model of white felt lined with black velour. The crown is oddly made of shirred tulle with a black and white upstanding tulle feather.

RIGHT FIGURE.—Becoming little theatre cap of dull gold lace, drawn in with a band of black velvet on which a gold butterfly is poised.

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UPPER LEFT.—One of Dalny's advance spring models for Nice—a bonnet of clipped straw in mustard color trimmed with a band of plumetis of blue straw with an ornament of the same holding two shaded black and blue quills.

LOWER RIGHT.—A very smart spring model suitable for morning wear with a tailored gown. The weave of this coarse straw resembles matting. The color is changeable blue and mauve, and the trimming is of taffeta pervenche, which forms three quills at the left side. The taffeta passes under the straw and reappears in soft ends near the edge.

LOWER LEFT.—This is another model suggestive of sunny climes. It is in satiny straw of chestnut hue. The movement of the broad turn-back brim is very original and gives to the wearer a certain aspect of quaintness. Black velvet ribbon appears above this, and at the back are grouped some pink roses.

UPPER RIGHT.—An attractive and most becoming automobile bonnet, of silver embroidery, charmingly draped with a flame-colored veil of voile de soie with ends terminating in big silver tassels.

Clipped straw gives this odd fringed effect in a new Dalnys model

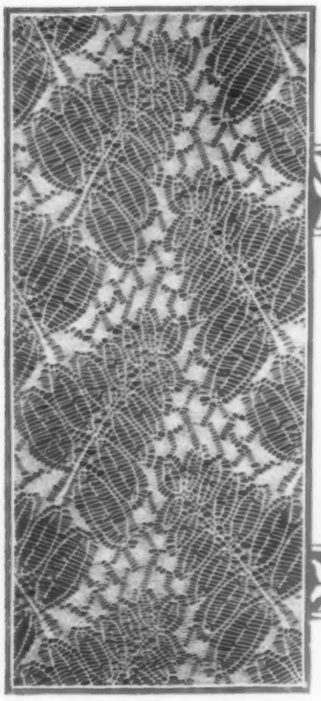
This luxurious little motoring cap is all of silver embroidery with a silver tasseled veil

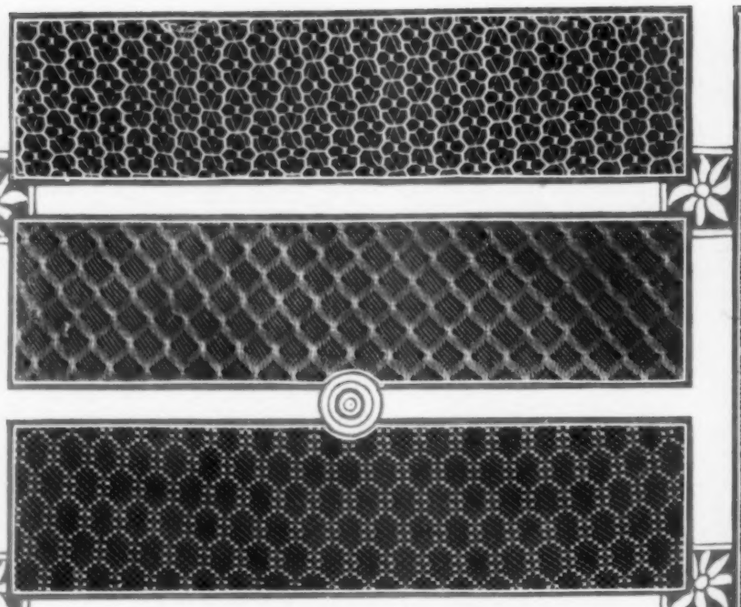
This quaint little bonnet shows a new movement in the novel placing of the roses

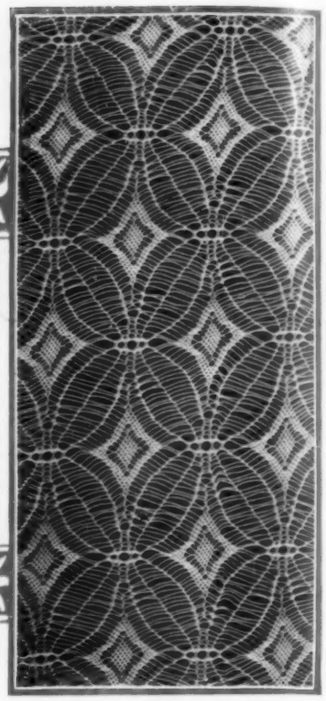
THE FIRST SHOWING OF THE SPRING MILLINERY IN PARIS PROMISES SOME CURIOUS NEW EFFECTS IN THE WEAVING OF STRAWS AND THE QUAINT SHAPING OF BONNETS

This coarse mauve straw turban is very smart for morning wear

For descriptions see opposite page







Some of the attractive new designs in shadow veilings, and the cobweb and spider styles which are so clo sely akin to the kinds first named

SMART *and* FASHIONABLE VEILINGS *of the* NEW SEASON

The Shadow Pattern, the Spider Web and the Cobweb Designs are Very Much Worn, as are the Shetland Wool Veils

SMART veiling is commanding much attention, and we have illustrated some of the new stunning effects on this page. The shadow pattern, the spider web and the kindred cobweb designs are all very effective. The striking feature of the new veilings is the various all-over designs formed of the meshes themselves rather than separate motifs with plain mesh backgrounds. Some handsome shadow veilings are wrought in a bold, striking design, often quite elaborate. In white the shadow veils are very effective with the large black hats with their rolling brims, so much worn. The predominance of black in millinery is responsible for the vogue of the contrasting white veil which takes marked precedence this season. On the other hand, veils have not been so kind to the milliners. The distinctions in veiling, the elaborate for dress wear, even the real laces and hand-run, are featured, and the plainer for tailored street wear can completely change the character of the hat, reversing the order and making it secondary, and also extending its service.

SHADOW VEILINGS

Some handsome shadow veils are featured on this page in the upper left and right corners. They are very lacy looking and most effective in their becoming qualities. The one in the left cut shows tiny black chenille dots. Two other examples of shadow veiling are illustrated in the two lower cuts of the middle top group. Both of these are very transparent, being of a fine white mesh with a black thread run in. The lower illustration has a dotted effect woven in white, and the upper one features small dots of chenille. Another example of shadow veiling is shown in the centre left-hand strip at the bottom of the page. This bears a striking resemblance to a design of a Valenciennes all-over lace.

A very effective veil is given in the spider-web mesh illustrated at the middle top of the page. This is woven in white and of threads in two weights, a heavier and lighter.

THE SMART COBWEB VEIL

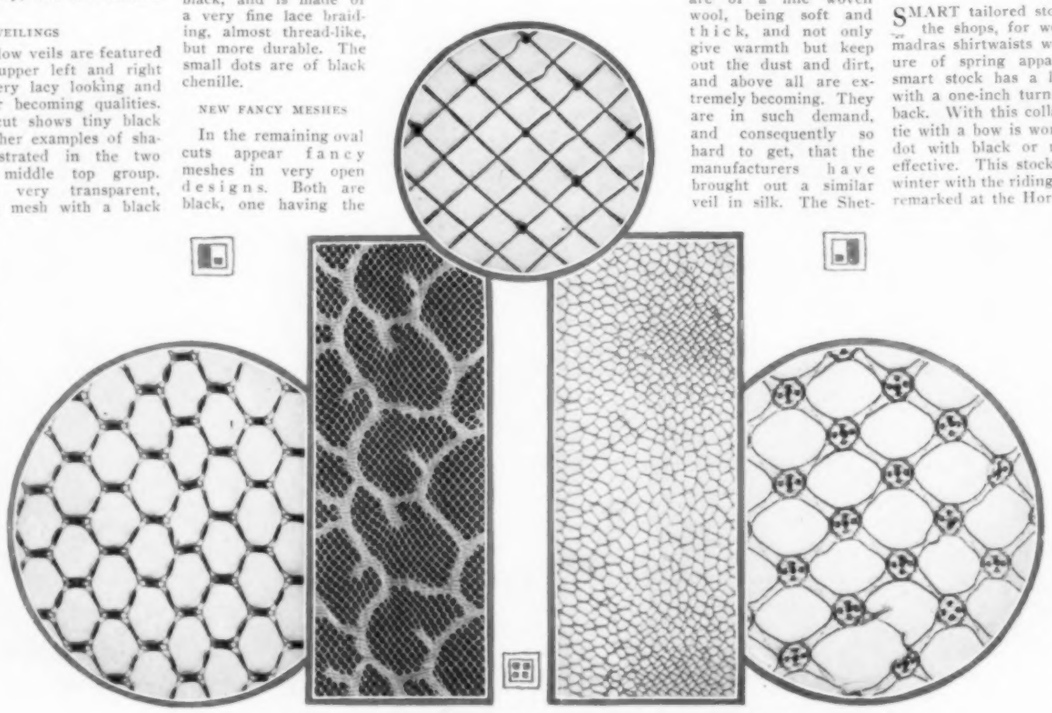
Another extremely smart mesh is the cobweb shown at the lower part of the page in the centre left cut. It has the irregularity of mosaic lines and is very effective either in black or white. Madame X is the name of the veiling shown in the round cut at the apex of the lower triangular group. The mesh is very open and the diamond shape is suggestive of the appropriateness of the name. This veiling is shown in black, and is made of a very fine lace braiding, almost thread-like, but more durable. The small dots are of black chenille.

NEW FANCY MESHES

In the remaining oval cuts appear fancy meshes in very open designs. Both are black, one having the hexagonal mesh and the other a combination of the round and the becoming square effect.

VEILS OF SHETLAND WOOL

For motor wear or cold days the Shetland wool veils are being introduced as smart novelties. They are imported from the Shetland Isles, and are of a fine woven wool, being soft and thick, and not only give warmth but keep out the dust and dirt, and above all are extremely becoming. They are in such demand, and consequently so hard to get, that the manufacturers have brought out a similar veil in silk. The Shetland wool veils come in white, black, brown and navy, being found quite as becoming in colors as they are in the black and white. For young children these wool veils are the cosiest things imaginable.



At the top is the new Madame X veil which promises to be very popular this season. Others are the latest varieties of the designs enumerated above

VOGUE POINTS

THE fad for ornament in the form of the butterfly is probably akin to the aviation craze. Fads and fancies being generally the outforming ripples of a striking splash of some new excitement, the butterfly wings itself over a wide area. The design is shown in fabrics and laces and makes a striking corsage ornament in gold and silver mesh. The butterfly motif is shown alike in veilings and handsome garniture. It makes a charming hair ornament in gold and silver filigree, and the milliners have been quick to see its possibilities for their ends. Butterfly bows of satin are used effectively on smart frocks. And lastly, rhinestones in the wing design are a novelty for black satin slippers.

SMART tailored stocks are now shown in the shops, for wear with the linen and madras shirtwaists which are a special feature of spring apparel. One exceedingly smart stock has a linen collar quite high with a one-inch turnover divided front and back. With this collar a satin foulard stock tie with a bow is worn, and the white polka dot with black or navy blue is the most effective. This stock was seen early in the winter with the riding habit. It was especially remarked at the Horse Show. Ascot stocks in the new figured linens and madrases also look very attractive with the tailored street suit.

THE cord-and-tassels seem about the only concession granted the waistline at present. However, it is making the most of its opportunity, and we have it alike on evening gown and morning blouse. It is the distinctive finish for the citoyenne waist, that smart little model falling straight a few inches below the waist-line and girded in by a heavy silken cord with loops and tasseled ends. And again, a gold cord tied at one side made a most effective note for a handsome tunic robe.

White faille silk trims this hat of natural straw with an upturned brim
FROM CROSBY

Stunning turban of tan tangal with outstanding black satin loops
FROM KURZMAN

Quaint poke bonnet trimmed with roses and a scarf edged with deep ribbon fringe
FROM KURZMAN

Smart new parasol of black velvet and white satin, with a cut jet handle
FROM KURZMAN

FOUR PRETTY HATS, A FASCINATING NOVELTY IN SUNSHADES AND ONE OF PAUL POIRET'S LOVELY WRAPS THAT ARE DESTINED FOR HER PALM BEACH TOILETTES

For descriptions see page 92

Natural straw faced with leghorn and trimmed with pale pink ribbon
FROM CROSBY

Paul Poiret wrap fashioned from an antique cachemire shawl
IMPORTED BY GIDDING

WHAT SHE WEARS WHEN DINING UNDER THE SOUTHERN CROSS

For "Fashion Descriptions" and prices of patterns see page 92

Miss Bates's bonnet, made of heavy English crape, is novel and original. The gown too is heavy with crape

The star of "Nobody's Widow" in a dainty boudoir cap

Her evening wrap is shirred at the sides to give the odd, new puffed effect that is particularly smart

The crape-trimmed coat that is a part of the first act costume

The sumptuous evening gown of violet and gray brocade with touches of silver

Photographs by Campbell Studios

MISS BLANCHE BATES IN "NOBODY'S WIDOW" SHOWS A NOVEL AND WHOLLY UNCONVENTIONAL GOWNING OF HER WIDOW'S ROLE. HER CHIC BONNET IS OF CRAPE IN MOB CAP SHAPE WITH A MULL FRILL BECOMINGLY FRAMING THE FACE

See text "Dress On the Stage," page 80

THESE SMART NEW MODELS OF CREPE, LINEN AND SERGE ARE DESIGNED FOR THE SOUTHERN SEASON

GOWNS AND HATS FROM GIDDING

For "Fashion Descriptions" see page 92

A MARGAINE LACROIX MODEL OF SILK SERGE AND TWO FASCINATING LINGERIE FROCKS. CHINA BEADS FORM THE EMBROIDERY ON THE FROCK OF HANDKERCHIEF LINEN

FROM MISS CARROLL

For "Fashion Descriptions" see page 92

The YOUNGER GENERATION

Dancing Frocks That Will Be Featured During the Coming Season at Palm Beach—"Girlishness" a Desirable Element in the Costumes for Young Girls—Grandmother Bonnets—Good Sense in Wraps

THE peasant features are being emphasized in most of the indoor frocks worn by small girls in this winter season, and some of them hang in a straight smock like a French workman's blouse, without belt or break. It is the approved thing, just now, to make these little dresses as narrow and straight as possible, and without ornamentation, as this style enables the wearers to slip into and out of their coats and wraps much more easily. Some of these little frocks look as though they were falling from the shoulders, and were only held there by the inserted guimpe and strong stitches. The kimono sleeves are not as comfortable for a restless, active child to wear as those where the armhole seam allows greater movement to the arms.

SUITABLE FOR THE SOUTH

Dainty little French frocks intended for wear at the southern hotels by a small child in a migrating family reveal these characteristics, which have been copied in linen, by a domestic modiste, to enlarge the child's supply, on the same general lines. One of these was in blue, in the old-fashioned pelisse shape, with a square neck opening over a lace guimpe. At the left-front corner of the square was the long opening, which was fastened with a fly, a narrow band of bias black velvet extending around this square and opening to three-quarters of the length of the skirt; the smart little frock was absolutely untrimmed otherwise. The short-waisted effect was unmarked by anything except the seam, and the three-quarter sleeves showed a turn-back cuff of black velvet. Very smart was the black velvet toque, meant to be worn with it, and which fitted the head closely without hat pins or elastic, the full crown standing rather high, and bordered with Venise lace and a cockade of gold ribbon.

Many of the rosy-cheeked children whom one sees taking their walks—both boys and girls—by the side of their nurses, and who are dress proof against the insurgency of Jack Frost, are wearing black velvet for their outdoor coats this winter, in preference to dark-blue, brown, gray or white, and they look extremely smart with their matching leggins, the girls with their quaint grandmother bonnets showing frills and flowers around their pretty faces, and the boys with their close velvet caps pulled well down over their ears. Deep cuffs and a collar of baby Irish lace are usually added to these all-cover coats of black velvet, unless fur is worn, and this lace contrast is most juvenile and attractive.

TAILOR-MADES

The costume of the schoolgirl should never be a matter of indifference to those who decide what she shall wear, for she is a good subject for simple tailor-made effects. As soon as her frocks touch her ankles, the young girl is ready for tailor-made gowns, and her slim figure carries off those chic little costumes of cloth, or zibelline, or ratine, in the best manner possible. The idea of "girlishness" should never be lost sight of until she is "out" in society, as there is no more ridiculous sight than a slip of a schoolgirl assuming the styles and manners of a grown-up woman before she arrives at that estate.

Charming is the young girl who keeps within her girlishness, without any desire of imitating her older sisters, her manner and attire both carrying out this idea. A certain girl of this type has a gown of tan-colored zibelline for everyday school wear. It is a semi-princess model made on the simplest lines, with a shirred chiffon guimpe and a band of tucked trimming around the skirt-hem, bordered on both edges with black velvet. This same trimming borders also the short, one-buttoned coat, and is inserted, epaulette-wise in the shoulder, under a narrow shawl-collar of black velvet. Her tan-colored velvet mushroom has its becomingness enhanced by a "milliner's curve" above the face, and there is a large double bow of self-colored Liberty, which extends halfway around the crown. She wears some pretty lapis beads, and carries a big cross-fox muff with a bushy tail swinging below Mr. Reynard's sly old nose, and as she strides along she makes a charming picture, of which she is quite unconscious.

LITTLE PARTY FROCKS

A consignment of smart little frocks, suitable for dancing and other dress occasions, which were ordered and intended for wear at Ormond, St. Augustine and other points in Florida by the children of a financier, have just been finished. There are two little daughters, near of a size and age, named Agnes and Ethel. One frock intended for Agnes was made of white handkerchief linen over pale-blue Liberty, there being a martingale band around the foot into which the linen was slightly gathered, this being gathered again at the top, where it was caught into a straight yoke-band of ajour embroidery. Bretelles of Irish lace fell in deep points over the full sleeves, and the little shirred guimpe was finished without ornament. Another of her frocks was made of pink linen, and it had a seamless effect, like a nightingale, having seams only under the arms. The round neck and kimono sleeves were finished with white embroidery, and there were embroidered bands under the arms, which achieved the desirable and becoming high-waisted appearance.

Simple model developed in zibelline and trimmed with tucked bands

The frocks for Ethel were just as pretty and original. One of them was a quaint Poiret model of pink crêpe de chine, which was opened at the front far enough to slip over the head. With the exception of the decoration of lace set flatly on the neck and sleeves, there was no trimming besides the heavy self-colored cord and tassel which were fastened at the left front.

Her other dress was of yellow silk mull shirred at the waist-line on double cords. The full little skirt had a border of Malines lace set flatly at the bottom with an edging of very narrow mink fur. The plain waist was trimmed with Maline lace like the skirt. They were a group of sensible and very charming frocks for especial purposes, which are sure to be noticed for their simplicity and chic, wherever they may be worn.

WRAPS AND SHOES

Although every precaution should be taken to prevent children from catching cold while they are out exercising each pleasant day, it is a great mistake to overclothe them. Dressing them too warmly is worse than the other alternative of insufficient clothing, and makes them even more liable to suffer from cold. This is especially true of boys who are anxious to run and jump and engage in active winter sports. It should always be remembered that children are more warm-blooded than adults, and therefore a different rule applies to them, and they should have coats of varying warmth, the selection being made after consulting the thermometer.

For the use of the little white-clad children, rubber overshoes of white have been manufactured, and nowadays, when one goes to buy a pair of overshoes for a child, it is not difficult to match his leggins, for the three styles of black, brown and white about cover the range of variety in those articles.

DAINTY HATS

Hand-made roses of satin or chiffon sometimes combined with gold or silver cloth, find the highest sort of favor for the decoration of children's toques and grandmother bonnets, and for this purpose they are remarkably pretty. One dainty hat had a full Charlotte crown of night-blue velvet set into a band of ermine that fitted the head very snugly, and over this, reaching onto the crown, was a lattice-work of these hand-made satin roses and leaves, completing an extremely choice decoration. Sometimes these button roses are used with the ordinary artificial leaves, but this effect is in doubtful taste.

SHOES

Party shoes of black velvet, intended to be drawn over the slippers and silk stockings, will be found most useful for a young girl's wearing to the winter festivities permissible while she is still attending school, and just the thing for a long automobile trip, because they are so warm and comfortable. They are by no means clumsy in appearance, and are fitted neatly into rubber soles.

Charming dancing frocks of handkerchief linen, crêpe de chine and silk mull. The dress at the right is a diminutive Poiret model

This "Portrait of a Child" is by Lydia Field Emmett

Douglas Volk's latest work, which won the Proctor prize

L. H. Hildebrant's portrait of Mrs. Morton has been very favorably commented on by her friends

A study by Henry S. Hubbell, called "By the Fireside"

Wilhelm Funk's group portrait of Masters William, Robert and Henry Coe

FIVE PICTURES CHOSEN FROM THE LATEST EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN. THE EXHIBITION IS MOST SUCCESSFUL THIS YEAR AND THE QUALITY OF WORK SHOWN UNUSUALLY HIGH

See "Art Notes," page 84

No. 3. Voile and linen have been successfully combined in this luncheon frock

No. 2. An effective model of lobster colored linen and black taffeta

SEEN *in the* SHOPS

Unpretentious Morning Gowns for Southern Wear—Lobster Colored Ramie Linen Trimmed with Black—Striped Pique Frock

IT is not an exaggeration to say that a few hours spent in one of the large department shops would serve fully to fit one out with most attractive linen gowns for the trip south. The extreme simplicity of present-day fashions lends itself admirably to the unpretentious morning gown, and at a very reasonable expenditure one may have fascinating costumes for this use. In the first sketch is shown a dark blue linen that is more than usually smart—with no trimming save for the muslin collar edged in Cluny, a bit of the same lace in the sleeves and just a touch of red embroidery on the buttons and red for the chic little tie at the throat. The skirt is brought high over the hips, very smooth and very tight, topped by a narrow belt of linen which is inset across the front by a latticed insertion of Cluny and with buttons on either side. The skirt, though on straight lines, has an apron effect given by an inch-wide tuck between the knees and the hem which runs up on either side seam, tunic fashion, is marked by embroidered buttons. What could be better than this little frock for traveling or shopping in warm weather or for practical general wear? It is a copy of one of the best French models and and sells for $23.50.

LOBSTER-COLORED RAMIE LINEN

This lovely rich shade of red is particularly smart and new, and in the second model the trimmings of black give an effective contrast. The bodice is cut with the kimono sleeve—the sides and the middle front of the belt in one. Black taffeta is introduced at the bust in double loops that pass through button holes piped in black, and it appears again just above the girdle, weaving in and out of the linen. The top of the waist around the neck is plain and flat with a tucker of cream fillet net that runs close to the base of the throat, and is piped in black. The plain sleeve is a straight cuff of linen beneath which there is a puff of net finished with black. Price $18.50.

FRENCH LINEN IN PASTEL PINK

The color of the third model is lovely, very pale in tone and delicate in its make-up, so that it will answer for the requirements of luncheons and bridge parties. The top gives the transparent peasant's blouse, which is the fancy of the moment, made of cotton voile, slightly on the cream tone over white net. The under-sleeve is finished with a band of linen, the outer one hem-stitched in rose-colored thread. Forming a sort of a yoke there are shaped pieces of linen brought around the neck, which extend down in a tab at the front underneath the voile. Just above the girdle there is laid a broad piece of fancy silk net lace. The skirt is plain and gored to fit close on the hips. In the back, it has a single box plait, studded with buttons above the hem. The crushed belt is of linen with an inch-wide band of black taffeta both at the top and bottom. The way in which the points of linen are brought up on the bodice is very graceful. They are finished with cording at the edges and held in place by buttons. The skirt is redeemed from ordinary lines by a panel across the back, into which tucks run down from the belt. This frock costs $29.50. These first three gowns may be ordered in any color.

SMART MODEL IN STRIPED PIQUE

The frock in the fourth illustration is sure to be a popular design, as its material —of fine grained red and white striped pique—is unusual and its lines becoming to almost all figures. Its making is simple, yet not too severe, with insertions of Cluny, which in the waist are carried around the neck, and at the bust form shallow points, with a panel of tucked marquisette between. There is a latticing of white soutache braid carried down the front. Three rows of lace run down the shoulder into the kimono sleeve, the lower part of which is of net and Cluny with a cuff of pique. I have seldom seen a better cut skirt or one of more style. It is laid high at the waist band and has points from the sides that slope toward the center of the belt. At the bottom, the goods is laid crosswise in a broad band. As decoration there are pearl buttons sewn on with red, to mark the front of the skirt. The habit back has a crosswise panel at the top and oblong sections at the bottom. This may be had in blue and white as well as in red and white, and sells for $24.50.

INEXPENSIVE TAILOR UTILITY SUITS

Nothing can be better than the suit which is the original of the fifth drawing. It is smartly executed, its material good and its style the latest. It comes in either black, white or blue serge—with a sailor collar of the material. Supplementing this there is a detachable sailor collar and revers of black satin, which may be taken off when one wishes. The skirt has a single box plait at the front and a watteau plait at the back. On either side there is a separate eight-inch fold of serge. The coat is lined in satin. Price $29.50.

BARGAIN IN A HAND-MADE GOWN

It is hardly believable that the model in the sixth sketch can sell for $25, as it is entirely mand made and hand embroidered with excellent lace as trimming and veining in all of the seams. It will do, however, only for the small-sized woman, since it is shown in the misses' department, and the length of the skirt is only from 35 to 39 inches, but there are many women who find it easier to be fitted in this department than in their own. The square yoke is of batiste tucked and outlined in a lattice insertion of lace. The collar is a combination of Valenciennes and the lattice, as is also the belt. We find spring models shorter waisted than ever, as is evidenced by this one in which the girdle is placed high. The front of the bodice and the two lengthwise panels on the skirt are embroidered in an attractive carnation design. The bottom of the skirt has a wide hem and three tucks above it, with a panel of tucks above the flounce at the back. Nothing could be nicer than this, or more reliable in its material and cut.

HAND-MADE WAISTS

Marquisette waists promise to be very popular during the spring. An excellent value is given in models trimmed in real Cluny and embroidered by hand at from $9.75 up. These come in white only.

BARGAINS IN IRISH LACE JABOTS

The most remarkable prices prevail at a small establishment just off Fifth Avenue. There are all kinds of real Irish collars and jabots that sell for literally one-third and one-half less than what is ordinarily asked for them, and women who know of this shop are flocking there to take advantage of its offerings. Not only are the prices wonderfully low, but the quality of the goods is excellent. The dealer, by personal supervision and careful purchasing, has made it possible to sell moderately, and his custom is so rushing that it is only with difficulty that he can keep pace with the demand. Imagine, for instance, paying only 55 cents for smart and attractive Irish lace jabots. There is a choice of three at this price. One has a centre entirely of organdie, fine and sheer with a one-inch wide lattice edge all around, with the bot-

No. 4. Red and white striped pique trimmed with Cluny insertion

No. 6. Lovely hand-made model hand embroidered and inserted with lace

tom cut on a slant. Hanging over the muslin are two narrow tabs of lace finished by a rose on the ends. Then again there is a double jabot in the same materials, but with the wide lace across the ends only. It is a more elaborate pattern than the first tie mentioned, having a design of roses and shamrocks. Up the sides there is a narrow pointed edge of lace. The third jabot at the same price is very like the first, except that instead of the two lace tabs it has an extra insertion running across the end.

Once started in an investigation of the wares of this shop, one finds such fascinating and inexpensive things that it is a temptation to invest largely. There are little Irish lace tabs to go over a plain muslin jabot at 10 cents each. These are in lattice pattern with a large rose in the lower end.

Nothing is more remarkable nor more enticing than a collar and cuff set in real Irish at $1.95. This seems scarcely possible, but I assure you that they are excellent. The flat collar has five roses set along the middle, and the straight cuffs, some two and a half or three inches wide, have roses at either end.

I have never seen anything to equal in value a handsome double jabot which sells for $2. Its upper sections are in organdie finished across the bottom with two strips of lace, one an edging and one an insertion measuring together about four inches in breadth. The mesh is fine and the pattern a delicate one with roses and shamrocks. Then besides all this lace there are two strips of plain lattice insertion running lengthwise through the muslin, and these are ornamented by small crocheted buttons. The whole article reaches well below the bust and is fine enough to satisfy the most fastidious.

Standing turn-over Irish collars come in great variety both as to pattern and size, also there are several hights for selection, so that everyone can be suited. The price is the same for all—45 cents each. A very good one combines a rose motif with a heavy coil of the crochet. Straight collars also sell for 45 cents and are well shaped up toward the back of the neck, but not in too exaggerated a fashion.

Fascinating are little cravats which sell for 25 cents apiece. They consist of square medallions of Irish lace, very fine in texture, combining a woven stitch with a hemstitching and a rose at the centre. One of these is mounted on each side over a loop of black velvet ribbon or satin in various colors. The middle knot is of Irish lace. At the same price there is a double bow of Irish—the upper one in a pattern, the lower one latticed.

Everyone will be enthusiastic over an exquisite round, flat collar hand embroidered in dots, the edge inset with fan-shaped figures in real Irish. This is to be had for $1.95.

INEXPENSIVE NIGHT GOWNS

At the same shop there are various bargains in hand-embroidered blouses. There is a very good night gown at 95 cents, with a square neck around which there is a three-inch embroidery that runs up over the shoulders as well as across the bust; inset in this there is a beading for half-inch ribbon. The sleeve is short and curves up on the outside with lace on the edge of it and lace around the neck.

Another night gown in English nainsook has an excellent crochet lace for its trimming. This is seen at the neck and sleeves, supplemented by a narrow beading at the neck, through which runs ribbon. Across the front there is a square yoke embroidered in bow-knots combined with sprays of laurel, very nice machine work and finished by hand. At the middle of the yoke there is a medallion holding a single initial; price $1.25.

A TAILORED SHIRTWAIST

It certainly is astonishing to find a blouse in pure linen that sells for 95 cents. The weight is medium heavy and the style very smart. The fastening is at the left of the front with large pearl buttons, inside which there is a panel embroidered in a conventional design with three narrow tucks to mark the middle of the front. On either side from the shoulder to the waist there are full-length half-inch tucks. The long sleeve has a straight link cuff.

A THREE-PIECE SET

No one would scorn to wear the gown, chemise and drawers that are offered in a matched set for $4.75. The nicest kind of taste is used in their make-up, the material being a good quality nainsook and the embroidery sprinkled with fine dots and finished by a scallop. The chemise is trimmed at the bottom as well as the top, and there are two styles in the night gown with either short or long sleeves. Around the neck of the chemise and night gown there is a beading threaded with ribbon.

BARGAINS IN WRAPPERS

I cannot speak too well of an all-wool wrapper which sells for $4.75. Its style is simple and well executed with an Empire shortening of the waist. To finish the neck there is a narrow sailor collar on which is stitched an inch-wide band of satin. The sleeves are trimmed with the same, and the neck fastens with satin loops and buttons. The cut at the neck is becomingly shaped and the whole garment is admirable. It comes in all colors and is particularly pretty in turquoise blue and a light shade of pink.

Another wrapper that is effective is made from a fancy crêpe material, a white ground patterned with violets. It has a kimono shoulder and the fulness falls from a short yoke piped in satin to match the flowers. The sleeve is just to the elbow and has a deep cuff. Pink, blue, lavender and rose are the colors in which this is procurable. Down either edge of the front there is a satin fold. Price $1.95.

ROYAL AUSTRIAN LACE COLLAR

This is a hand-made variety of lace that looks like Irish but is particularly fine and close in its execution. A lovely round collar in it, five inches wide and sloping off into points at the front, sells for $4.50. A remarkable value for so desirable a piece.

CHOCOLATE IN THE MAKING

When one has visited a certain chocolate factory and seen the hygienic conditions under which this product is made, it seems only just to recommend it in high terms. All appreciate the nutritive value of a good eating chocolate; especially as a sweet for growing children, and it is therefore of interest to know how such a chocolate is prepared. It is shipped here from tropical lands in the form of the dry cocoa bean. After these beans are roasted, the husks removed and the different kinds carefully blended, they are put through many processes by machinery until a liquid of the right consistency is obtained, no hand labor being employed. From start to finish, the different ingredients are worked upon by electrical machines; thus all uncleanliness and danger from disease are avoided. This firm refuses to deal with certain African cocoa-bean traders, simply because they do not want to support the slave labor used on these plantations. This one point typifies the uprightness of their business methods. As for the candy itself, one has only to taste it in order to appreciate its excellence in flavor and its extreme smoothness of texture. Thick bars of it, marked off in tiny squares, may be had for 10 cents each. Daintier pieces, in the form of long chestnut leaves, are appropriate to serve at the table. Price 50 cents a pound. The best grade comes in chocolate buds, each wrapped carefully in silver paper. A pound of these costs 70 cents, and they may be had in larger boxes as well. They are as smooth as velvet, and the vanilla chocolate flavor is deliciously accented without being too bitter in its strength.

No. 1. Smart linen frock in blue with a muslin collar and a fetching little tie of red

No. 5. Inexpensive tailor-made, developed in serge with a detachable sailor collar

PHOTOGRAPHY

The amateur photographer who does not want to develop and print his own films will be interested in the good work offered in this line by a "mail-order firm." The prices for developing, printing, etc., are below the ordinary. For example, films of all dimensions, whether containing six or twelve exposures, cost 10 cents for their developing. Film packs of any size whatever are 15 cents more. This uniform price saves all misunderstanding for those sending materials by mail. The cost of printing is as follows: Three cents apiece for all pictures up to two and a quarter by three and a quarter, inclusive; four cents for prints up to three and a quarter by four and a quarter, and five cents for those up to four by five inches. A five by seven size costs only seven cents, and so on. Velox post cards are five cents each. A specialty is made of enlarging photographs of any size, however small. Five by sevens are finished for thirty cents, and eight by tens for forty cents. As large as twenty by twenty-four may be had for $2. One could not wish for better results. Prints are mounted at an additional charge of from two to five cents.

Every film is developed by itself and no precaution is overlooked in the finishing. As an additional feature, all packages are delivered free of postal charges, except in the case of plates, mounts and chemicals. Every order is filled the day it is received. On request this firm will send an order blank, together with gummed labels of its address.

FILM BOOK

At thirty cents comes a convenient film book, designed to keep one's most precious films flat and free from harm. It contains fifty pockets in which to slip the films and these are covered with a transparent paper so that the contents may be seen. This ensures a compact, orderly arrangement. The book cover is in envelope style, the flap being drawn across the side which opens; is ties securely by means of a cord. It will hold a film as large as three and a quarter by five and a half inches. Such an album is patented and may be bought from only one firm. It will be mailed at once upon receipt of its price.

POUCH BAGS READY TO BUY

Importations of the long-desired "pouch pockets" are now being brought from Paris and Nice. Every chic French dame carries one slung over her arm, and now it is a pleasure to know that we can have them in any variety to match our costumes, for evening or daytime wear. A practical style comes in black velvet, deep and roomy for carrying one's purse, handkerchief and other knick-knacks. Oval in shape, it is topped by a double quilling of black satin ribbon and lined in a bright cerise satin or a flaming burnt orange or, in fact, any brilliant tone to harmonize with one's color combination. A folded band of the satin ribbon binds it about the bag edge or seam, and a long satin ribbon or handle ties to form a graceful loop over the arm. Chic is the only word to adequately describe it. Price $12. Another black velvet bag is much smaller in size and rather dressier in style. Its surface is beautifully hand embroidered with miniature cut steel beads in a floral design. Dropping from the oval-shaped bottom and also about the mouth at the top, are graceful loops of steel beads in different shapes. The lining is of white corded silk. Hung on a long silver chain, drawn through small silver rings, it costs complete $20.

A mammoth shopping bag may be had for the sum of $50; but when this bag is seen its value will be realized. Apart from the rich fabrics of which it is made, it is cut on an unusual model, not to be seen elsewhere on this side of the water. Of panne velvet in a deep wine color, it hangs in a square or four-sided effect from a thick tasseled cord of heavy gold thread. Its base, which is gathered full to give ample room for packages within, is composed of handsome tapestry in ancient tones of green, wine red and old gold, with heavy incrustations of gold bullion thread. These bags may also be had in blue or green panne velvet, combined with harmonizing tapestry. For use with the evening gown are small pouch bags in delicate hues, hung on matching knotted loops of folded satin. One such shows a panne velvet surface in soft shell pink, its outer side covered with an oyster-white silk brocade, done in pink rosebuds. The top or opening is finished with a quilling of the velvet in self-tone and a filmy white rosette. These come in any pale tone for $8.

EVENING FANS

Dainty fans to wear on long chains about the neck at cotillions, etc., come as low as $8. They are of a fine white net, intricately embroidered by hand in a thread-like floral design mingled with delicate beadwork. At the center is an oval miniature of a love scene, hand painted in pastel hues. This fan is mounted on an ivory handle, each bar of which is also painted in color.

More expensive, yet even smaller, is a pale blue net fan, almost entirely covered with a fine pattern of hand-strung beads and gold embroidery. Gold lace forms an effective border, and the carved ivory handles are worked in gold. Price $20.

Miss Christie Macdonald returns to the Liberty Theatre as a star in "The Spring Maid"

SEEN *on the* STAGE

Madame Bernhardt's Transcendant Portrayal —Sothern and Marlowe's Unique "Macbeth" —A Play From the Pen of Leonard Merrick

TIME, they say, brings changes, but to the art of Sarah Bernhardt, genius of the stage, it has been generously sparing. After an absence from America of five years she returned to New York a few weeks ago, to face a first-night audience at the Globe Theatre in "L'Aiglon," and again to hear the volley upon volley of applause that hails her as the greatest player of her day and generation. For four weeks Mme. Bernhardt remained to charm, to move and to astound. In order to fill out the contracted number of performances she frequently appeared twice in a single day in two plays of widely contrasted dramatic character, and throughout her engagement her phenomenal physical resources scarcely failed her.

Half a decade ago such an undertaking must have been an unspeakable trial to her nervous, temperamental and bodily forces. To-day, nearing the alloted years of three score and ten, Mme. Bernhardt goes through such a wearing programme in a manner compelling amazement for her enduring and recuperative powers, to say nothing of her ability to rise to dramatic hights only equalled when she was admittedly at the zenith of her career. She gave us, besides the Rostand drama, "Madame X," in which she swept her audiences to unrestrained demonstrations after plunging them into tears; Emile Moreau's "Le Proces de Jeanne d'Arc"; Rostand's "La Samarataine," in which occurs the depiction of The Christ upon the stage; "La Sorciere"; the familiar "Camille," "Tosca" and other rôles she has made famous, as wall as "Les Buffons," and John De Kay's "Judas."

MADAME'S VERSATILITY

As an achievement of dramatic versatility the series of portraitures offered by Mme. Bernhardt stands unequalled. Had she done nothing beyond a creditable interpretation of rôles essayed, her task must have been declared well done, but in the effort virtually all she has given us in other years, when her vitality was without a flaw, was again forthcoming—and with the sure touch of one whose command of craftsmanship has lost none of its cunning. There are evidences of the years she carries in the outlines of the "Divine Sarah's" face. The body, too, despite its remarkably well preserved youthfulness, is heavier at the hips, and the gold and velvet tones of other days are beginning to fade.

WHAT REALLY MATTERS

But these are trifles—serious though they may be to their possessor—scarcely to be considered in the critical estimate of Mme. Bernhardt's present triumphs. If, at times, they diminished the fullest exercise of power at all points where it has previously been evident, there was no diminution in the player's efficiency when great climaxes demanded every bit of her wonderfully balanced resource. As always, this great French-woman was mistress of every dramatic situation, dominating each scene, and gripping her assemblage through that indefinable "something" belonging only to the few who have what is called personality.

HER "MADAME X"

For sheer genius, the interpretation of *Jacqueline* in Bisson's "La Femme X" will probably stand as the loftiest playing achievement of the New York engagement. To lift such a character from the depths of melodrama to the hights of tragedy would have been considered an impossibility before Mme. Bernhardt's demonstration to the contrary. Now that she has shown her power in another degree we are constrained to ask if there is any limit to the extent of her dramatic all-sidedness. During the early portions of "La Femme X" the player made the unfortunate woman a pitiable creature genuinely deserving of sympathy, instead of the melodramatic figure of Miss Dorothy Donnely's impersonation at the first presentation of the play in this city a year ago.

MADAME AND MISS DONNELY

And from the splendidly acted scene with the unforgiving husband, during which Mme. Bernhardt's frenzied appeals to be taken back wrung the hearts of her hearers, on to the play's end, she progressed steadily toward the final great climax, building to that gripping moment with the irresistible tragic note that spelled final disaster without eliminating suspense. The episodes occurring in the interior of the room in a Bordeaux hotel were wholly different from those presented in the English production of the Bisson play, given under Henry W. Savage's direction. There the squalor of the cheap European inn was perfectly suggested in the setting, and Miss Donnely's conception of the moral depths into which *Jacqueline* had sunk made the impersonation—at that point—unusual, especially in the light of its admirable handling.

Evidently Mme. Bernhardt believes that a woman must retain a certain element of her physical charm in order to hold even so miserable a cur as *Laroque*. Thus we see her neatly clad and by no means deprived of almost the last vestige of morality, as was Miss Dorothy Donnely's *Jacqueline*. The ether-drinking of this miserable woman was not made as repulsive by the masterful French player, who refused, evidently, to forget that certain outward appearances must be maintained. But when the bargain had been made by *Laroque* and *Prissard*, and it became apparent to the distracted *Jacqueline* that the good name of her beloved boy was to be smirched for the sake of monetary gain, she ascended to a dramatic level that sent shivers along the spines of the sensitive members of the audience. All that was needed to give matters a blow of grim finality was the pistol shot that laid *Laroque* dead and prepared the way for the succeeding situations in which Mme. Bernhardt's unequalled command of a tragic crisis was heart-rendingly exemplified.

NEVER TO BE FORGOTTEN

Those who saw the Court Room scene of "La Femme X" will never forget the penetrating force of Mme. Bernhardt's playing. The repulsion previously felt for this miserable woman suddenly vanished. Here one began to feel the vibrating strength of mother-love, of a vanquished soul tortured past human endurance in a poor body sapped by dissipation to the snapping point. As she crept tremblingly to the prisoner's seat in her frayed garments, a veil thrown over her head, it was *Jacqueline*, and not Mme. Bernhardt, who sat rigid before the intense gaze of the court-room throng. Had the jury been composed of the expectant auditors in the theatre she must have been acquitted before *Raymond* essayed the opening sentence of his plea in her defense.

The poise of Mme. Bernhardt's body, her gestures of indifference, of despair, and the convulsive clutching of the white hands indicated the suffering of the creature whose refusal to speak only hightened the strength of the situation. It was drama—tragedy if you please—but it seemed a bit lifted from life itself. And then came that anguished cry, as the name of the defending attorney was spoken by the prosecutor, and the sobbing that drew from the audience the remaining handkerchiefs not in use. Now the face that peered occasionally from under the brown veil became recognized by the husband, *Fleuriot*, and *Noel*, his friend, and the action quickened to the acquittal and the removal of *Jacqueline* to the Court President's chambers—a scene omitted in the English version of the play—where the final act transpires.

Miss Edith Luckett was in Preston Gibson's play, "Drifting"

THE FINALE

If pathos and mother-love were convincingly shown in the previous episodes they were eclipsed in that concluding scene in which *Raymond* calls *Jacqueline* "Mother" and the two are clasped in an embrace of indescribable love. There has never been such a stage picture in a New York theatre before; it is not likely, in this generation, that there will be such another. People sobbed throughout the auditorium, and when *Jacqueline* fell lifeless, after vainly trying to reach the bottle of medicine left on a nearby stand, it was as if the tragedy has actually happened.

MR. SOTHERN'S COWARDLY "MACBETH"

AN elaborate and serious production of "Macbeth" was recently given by Julia Marlowe and E. H. Sothern in New York at the Broadway Theatre. That these sincere artists would provide admirable scenic equipment and other essentials calculated to charm the eye was to be expected; that their individual impersonations of the characters assumed would measure up to excellent dramatic standards was also anticipated, and, because of all this, the public is indebted to Miss Marlowe and Mr. Sothern for an effort that is manifestly praiseworthy and deserving of proper patronage, whenever the play is offered as one of the several now in the repertoire of these stage-folk.

Although both stars brought finished dramatic resources and intelligence to bear on the rôles they played, it is doubtful if either scored the successes that they have achieved in Shakespearian characters for which they are better suited. Mr. Sothern, despite the fact that he was not physically heroic, made *Macbeth* a genuinely interesting figure and denoted the contrasted moods with effective sharpness. His playing in the scene with *Lady Macbeth*, following *Duncan's* murder, was a stirring depiction of a coward made nearly insane with fear, and was handled with admirable skill. Beginning with this tragically sounded note, Mr. Sothern built his dramatic effects to well ordered conclusion, and though some may disagree with him as to some of the essentials of his interpretation, it must be admitted that the scholarly qualities usually distinguishing his performances were again apparent.

Miss Marlowe made *Lady Macbeth* a charming creature to the eye, and her reading of the lines was, in the main, quite as much of a delight to the ear. The most effective quality in her work was simplicity, which was apparent even when she was urging her husband to bloody deeds; but she proved herself thoroughly equipped to do justice to the big situations. The version used embraced six acts (twenty scenes), and a ballet, which seemed not wholly in the best taste; the music was that composed by Sir Arthur Sullivan for the London Lyceum production. "As You Like It," "Hamlet," "The Taming of the Shrew," "Twelfth Night" and "The Merchant of Venice," already familiar to most American audiences, were also given during the New York engagement.

Miss Olga Nethersole as Mary Magdelene, as she was seen at the New Theatre in Maurice Maeterlinck's remarkable drama

MAURICE MAETERLINCK'S LATEST PLAY

THE first performance on any stage of Maurice Maeterlinck's religious drama, "Mary Magdelene," done into English by Alexander Teixeira de Mattos, took place at the New Theatre, when a visiting company, headed by Miss Olga Nethersole, undertook its interpretation. The fitness of such a subject for theatrical use has been questioned, and though there may be justification for the objections raised—to a certain degree—it must be admitted that only the greatest reverence is apparent in the acting and in the lines used. It is a somewhat startling episode that shows *Lucius Verus* looking upon the Savior as a supposed rival for the love of *Mary Magdalene;* the scene in which the Nazarene interferes with the stoning of *Mary* by the angry crowd, and the room in the house of *Joseph of Arimathaea,* where the Last Supper took place, and in which Biblical characters are portrayed.

It is a daringly conceived drama, that is gripping in its cumulative effect, and its treatment is not without theatric as well as dramatic value. Unfortunately, the unpoetic translation is not the best work possible, and the company presenting the play was, with the possible exception of Arthur Forrest, as *Annoes Silanus,* utterly inadequate to the demands. Unlike Rostand's "La Samaratainе," which brings the Christ directly upon the stage, "Mary Magdalene" offers no such violation of reverential taste. The spoken words of the Nazarene come from the wings, and all of them are taken literally from the Bible.

The Russian Symphony Orchestra, under Conductor Modest Altschuler, played well more music than should have been supplied, and Miss Grace Clark Kaehler sang several appropriate songs in commendable taste.

Albert Chevalier in "Daddy Dufard" was as delightful as always

"THE AVIATOR" AND EDDINGER

THE spectacle of a young novelist endeavoring to make good assertions as to his ability as an aviator, in the face of utter inexperience, solely to win the love of a fascinating girl, forms the basis of a farce bearing the title of "The Aviator," which made its first flight with wings rather crippled at the Astor Theatre. James Montgomery deserves no credit for his dialogue, though some of the situations are humorous. With a comedian more deserving of the name than Wallace Eddinger there might have been enough humor to give the undertaking a better start, but with the comedy burden saddled upon the one competent member of the cast, Edward Begley, no such good fortune could have been expected.

"The Aviator" can be recommended as quite harmless and equally amusing.

ALBERT CHEVALIER ALWAYS WELCOME

AS a play, there was not much to "Daddy Dufard." In all probability it was never intended to suggest more than a few human happenings, its *raison d'être* being to give Albert Chevalier an opportunity to display his admirable quality as a character artist. To be exact, the little offering at the Hackett Theatre was called a character comedy. And it was—for Chevalier. Lechemore Worrall, in collaboration with the star, pieced together a few incidents suitable for the occasion and introduced many music-hall figures to participate in the action of affairs. The idea has a certain charm that Chevalier's personality helps to utilize, with the result that those sitting through a performance of "Daddy Dufard" were likely to turn homeward with a warm heart-beat.

ANOTHER BATAILLE PLAY STRANDS ON DRAMATIC SHOALS

ANOTHER Bataille play has stranded on the shoal of dramatic disaster—the second of the season to meet such an end here. "The Foolish Virgin" successfully courted approval in Europe, where the author's "The Scandal" also had some favorable consideration before being brought to this country; but the French code of morals is not one with which Americans have sympathy, and on this ground there was no hope for "The Foolish Virgin," even before it started.

ANNIE RUSSELL IN A PLAY OF LEONARD MERRICK'S

THE element of the improbable made a strong tax on the credibility of the first-night audience which saw the New York première of Leonard Merrick and Michael Morton's "The Imposter" at the Garrick Theatre in late December; but the play made a favorable impression, as did Annie Russell in the leading rôle. No truer presentation of the trials confronting a struggling and honest young woman, reduced to want through inability to find work, could be imagined than that introduced in "The Impostor." *Mary Fenton* (Miss Russell), an estimable, cultivated and fine-fibred girl, accosts a man near the entrance of the Savoy Hotel (London) because she is hungry. *Charles Owen,* meaning well, invites her within, buys her a dinner and is preparing to send her on her forlorn way when the "village troublemaker," in the person of *Mrs. Fowler,* glances casually through the open door of *Owen's* apartments, and, of course, the girl has to be introduced as the latter's sister-in-law to the visitor in order to save a scandal which would involve *Owen's* wife.

To make matters worse, *Mary* returns to the apartments to recover a lost purse after *Owen's* departure, and finding *Mrs. Fowler* there with relatives of her host's family, meets them, and is promptly taken away to their home in Queen's Gate. Here she meets *Blake Walford,* just back from a seven years' residence in Canada, where he is a successful farmer, and both fall in love, though each hides the fact from the other. *Mary,* fearing discovery, makes fruitless efforts to end her visit, but *Loftus* and *Mrs. Walford* have designs on the supposed daughter of the wealthy relative banker, and both urge *Blake* to propose to the girl whose hand he will not plead for under the circumstances. The sudden appearance of *Owen* reveals matters in their true light, and *Mary* is about to leave in disgrace when *Mrs. Owen* arrives. Further complications arise with the dropping-in of *Mrs. Fowler,* before whom the entire family are forced to continue the deception.

But the end, which shows *Mary* at her true worth in having returned *Owen's* proffered sovereign because of the insult accompanying it, is gratifying, because it sends *Blake* out to overtake and marry the girl in whose happiness rests his own.

A scene still familiar to playgoers. Destinn, as Minnie, and Amato, as the Sheriff, play cards for Johnson's life. Caruso, as Johnson, is between the two players

M U S I C

Signor Puccini's New Opera, "La Fanciulla del West," Founded on David Belasco's, "The Girl of the Golden West," Has Brilliant Premiere

CALENDAR

Jan. 11 Aft. Song Recital, Mme. Nordica, Carnegie Hall. Song Recital, Lilla Ormond, Mendelssohn Hall. Eve. Chamber Music Concert by the Rondegger Societa per la Musica Italiana, Mendelssohn.
Jan. 12 Eve. Violin Recital by Michel Sciapiro, Mendelssohn. Boston Symphony Orchestra, Carnegie.
Jan. 13 Aft. Philharmonic, Carnegie.
Jan. 14 Aft. Boston Symphony Orchestra, Carnegie.
Jan. 15 Aft. Philharmonic, Carnegie.
Jan. 16 Aft. Violin Recital by Autumn Hall, Mendelssohn.
Jan. 17 Eve. Philharmonic, Carnegie. Kneisel Quartette, Mendelssohn.
Jan. 18 Aft. Song Recital, M. Clement, Carnegie.
Jan. 19 Aft. Josef Hoffman, Carnegie.
Jan. 20 Aft. Philharmonic, Carnegie.
Jan. 21 Aft. Symphony Concert for Young People, Walter Damrosch, Conductor, Carnegie.
Jan. 22 Aft. Philharmonic, Carnegie.
Jan. 23 Aft. Mme. Liza Lehmann and her Quartette, Mendelssohn.
Jan. 24 Aft. Mme. Sembrich. Carnegie. Eve. Flonzaley Quartette, Mendelssohn.

IT is history, now—the premiere of Giacomo Puccini's opera, "La Fanciulla del West" ("The Girl of the Golden West"), given to the musical world at the Metropolitan Opera House on the evening of December 10th. With the passing of a decade it may still be history, of another sort, or, the gods of fate favoring, a living entity keeping upon the tongue the name of the foremost Italian composer of his day.

No such event as this production has ever in past years come to America. For the first time since this country has figured in matters of a musical character it has won the honor of introducing a work of international calibre. While the performance at the Metropolitan was in progress music devotees of Europe hung upon the verdict to be expressed in the newspapers of the day following. Ordinarily leading the way, foreign music centers, in this instance, were compelled to step back from the coveted honor which was snatched by the progressive United States.

SCENE AT THE PREMIERE

Those who were among the fortunate to obtain places within the crowded Metropolitan auditorium on this most conspicuous of nights will not forget the scenes that occurred. Just how much of the enthusiasm displayed was the result of sincere appreciation of Puccini's music cannot yet be measured. That a great part of it was due to the stimulation of the performance itself, one of the most perfectly balanced ever given anywhere, cannot be questioned. But, regardless of the intrinsic musical merit, there can be no division of opinion as to the popular triumph of "La Fanciulla del West." It swept the four thousand people into evidences of approbation and left a topic for discussion that has been continuous ever since.

GREAT DIVERGENCE OF OPINION

No opera heard here for the first time has raised such a sharply contrasted array of views as this one. Musical experts whose judgment commands respect differ; educated music lovers contest with one another as to the alleged merits and defects of Puccini's creation; occasional operagoers who frequent important performances take issue as to the quality of melody embodied in the score and the fitness of the book as the basis of operatic composition. On all sides there is endless dispute, and the second presentation of the opera appears only to have given added impulse to the unsettled debate.

The average patron of opera is interested, principally, in the quality of music Puccini has written for "La Fanciulla del West" as compared to his three popular works, "La Boheme," "Tosca" and "Madama Butterfly." From the standpoint of melody creativeness the consensus of opinion indicates that previous efforts have not been touched. "It is not a 'Boheme,'" says one person; "Give me 'Tosca,'" declares another, while a third stands firm for "Butterfly." And perhaps they are right. Still, to the fair minded and impartial who possess the faculty of discrimination, these utterances seem too previous.

MORE THAN ONE HEARING NEEDED

Precisely what Puccini has, or has not, done, cannot be determined through a single hearing of his work. It is doubtful if two, or even three, performances enable the casual listener to form an opinion that is worthy of consideration. Certainly, without careful examination of the score, no musician would care to risk his reputation by a sweeping statement either praising or condemning something which cannot be adequately assimilated on short acquaintance. Every music critic who reviewed the premiere for the New York dailies had copies of the pianoforte arrangement of "La Fanciulla del West" a week before it took place. They heard rehearsals at every available opportunity, and, two days before the public presentation, a dress performance was given, largely for their special benefit. Thus fortified, they spoke with reason for authority, and yet the most competent disclosed indecision in some important respects.

AS TO THE FINAL JUDGMENT

Whether their existing views will be altered remains to be seen. Probably, in the main, they will not, at least for some time to come. At the moment there is much to admire in this stirring musical work some things to criticise, and not a little to accept as it stands because of the subject that has been treated. The experiment of taking a melodrama so replete with short, snappy dialogue as David Belasco's as the basis for a musical setting is unusual. The task of the composer in undertaking to fit to unlyrical "speeches" and "lines" music of essentially melodic quality may be seen, by the discerning, to be monumental. It is true that there seems to be less melody in "La Fanciulla del West" than in Puccini's earlier operas, but anyone capable of studying the work will find more melody in it than appears on the surface.

FRAGMENTARY TUNEFULNESS

The waltz that occurs near the close of the first act, in the Polka Saloon, reappears frequently throughout the opera, and the final aria allotted to the tenor, "Ch' ella mi creda libero," is a manifestly fine piece of creative melodic writing. So, too, is *Rance's* aria in Act Three, "Minnie, ora piangi tu." What is mistaken, by some, for lack of melody in "La Fanciulla del West" is fragmentary tunefulness. A few phrases here, another there, that promise much to the average musical ear in the foregoing respect, instead of progressing into an extended melodic vein after the fashion of the "set" musical number, are worked into the harmonic whole in which the orchestra often figures prominently. In the maze of musical sound thus created it is not always easy to follow the melody, which, nevertheless, is there.

It is amusing to listen to discussions of Puccini's effort, however, among people who have heard the opera a second time. Almost all admit that they like it better after a single hearing, while some—to the writer's personal knowledge—have confessed to having misjudged it by a wide margin through trying to decide upon the music they have listened to but once. The cause is due to the elaborateness of Puccini's musical scheme, which cannot be grasped without some study. In order to create tonal color fitting to the tense action and dialogue of the opera it has been deemed necessary to use the orchestra as a sort of background of music, against which the composer has painted in his concerted bits; the few solos employed and the quick-fire recitative are handled in a manner to give an illusion of musical conversation.

THE VARIOUS THEMES

Naturally, this has required a complicated instrumentation in which Puccini has divided his strings into small groups, utilized an arrangement of bells to convey a certain desired realistic sound, and turned with such frequency to unusual tone progression that the ear often experiences the shock of seeming discord. There are themes to typify *Johnson*, *Minnie*, *Rance*, and even the Indian, who is of slight consequence in the story of the opera; and they spring to the surface as often as an episode demands their use. In spite of the fact that Puccini has advanced in his musical treatment of a libretto since putting his best known works on paper, he has not employed Wagner's custom of uniting two themes in polyphonic form when there is a clash of leading characters, or when they progress together.

Enrico Caruso shows histrionic ability in Puccini's new opera

The melody heard while *Minnie* and *Johnson* are talking at the bar of the Polka Saloon, after "the boys" have left the place, is intended to be American, as is the camp minstrel melody, sung by *Jake Wallace*, that is later elaborated into an ensemble number—which may be designated as the homesick melody—with solo bits for the lesser principals, in which the thumping of fists on tables gives a rather weird musical effect. Exhaustive search does not reveal any traces of thorough Americanism in these writings, nor does it discover anything of this sort at any point in the opera.

AMERICAN OR ITALIAN?

Manifestly en-

deserting to apply local musical color to the Belasco melodrama, Puccini has failed—and partly because he did not spend enough time in the far west to acquire a little of the knowledge which personal contact alone brings. The ruggedness of the life in the days when the action of "La Fanciulla del West" is supposed to have taken place is put into the music, without any doubt; but it is Italian in intensity, rather than American in spontaneous, vigorous outburst. The orchestration of the music—and the music itself—denoting the approaching fight between *Sonora* and *Rance*, in the opening act, is stirringly real, and yet it is un-American. Another effort to obtain color in the sun-god song delivered in *Minnie's* cabin by the squaw *Wowkle* is not, as is evidently intended, Indian in character.

THE EFFECT IN EUROPE

In Europe, where the customs of this country are but scantly known, "La Fanciulla del West" is likely to be accepted as "the real thing." But as those who have not traveled in Japan fail to discover the inaccuracies appearing in "Madama Butterfly," so, it is clear, will others of foreign countries err in trying to judge of the latest Puccini opera in so far as American flavor is concerned. Granting to the Italian every credit due for masterly musicianship and a considerable degree of melodic invention as displayed in this opera, we must confess that there are times when he appears to have been "trying" very hard.

The quality of reminiscence, also, is prevalent in "La Fanciulla del West," and though the material is often super-excellent in quality it leaves the composer open to the charge of lack of consistent originality. There is not enough of the Puccini bigness of musical sweep—that freedom of stroke that may be termed analogous to the painter's handling of the brush. That a great deal of the success already attained comes from the melodrama cannot be gainsaid, and this, too, despite the inability of the librettists, G. Zangarini and C. C. Civinini, to put certain American phrases into Italian translations that convey the exact meanings. Had the opera been sung in English it would have gained in power impossible under conditions as they exist, and when it is—as will shortly be done by Henry W. Savage—this fact is certain to be fully established.

The elimination of David Belasco's short fourth act—which was given in the play—and the substitution of a third act different from that originally done had to come for operatic purposes. The final act, in the California woodlands, brings *Johnson* his freedom, after *Minnie* has ridden to his rescue just as "the boys" have caught the outlaw and are about to hang him. But whoever is responsible for the scene, in which these rough men of the west weep as the renegade and his sweetheart walk slowly off to their new life together, has struck a false human note. They would not have done such a thing in '49.

THE INDIVIDUAL CAST

As for the performance, nothing better from vocal and dramatic standpoints has ever taken place on the operatic stage. There has been criticism because no American singer was chosen to create one or more of the rôles in "La Fanciulla del West," but in the light of what happened it was unjust. No tenor living could have sung the music of *Johnson* with such tonal beauty, vigor and finish as did Caruso, and few could have equalled his easy impersonation of the character. For once he appeared to visual advantage in the costume that permitted the freedom and carelessness of manner the great tenor loves. Destinn, as *Minnie*, proved a surprise to almost everyone, and her creation of the part is one of the finest achievements in her career. She not only sang the difficult music beyond legitimate reproach but her playing was truly western in spirit and unfailingly effective in dramatic strength.

Amato, first of baritones, carried off the honors of the performance as the sheriff, *Rance*, in a characterization so finished that even Frank Keenan—who made so much of this rôle in the play—could not have surpassed it. He dominated every scene in which he figured, and his deliberateness was handled with such skill as never to become monotonous. As always, his singing was well-nigh flawless. Dinh Gilly, a baritone who has progressed rapidly since he joined the Metropolitan organization a year ago, was almost as efficient in the smaller part of *Sonora*, while de Segurola, as *Wallace;* Didur, as *Ashby*, the express agent, and the others in lesser rôles, all acquitted themselves in a manner indicative of arduous training at the hands of David Belasco.

KOENIGSKINDER HAS ITS PREMIERE

ONE of the great living composers, Englebert Humperdinck, has just been signally honored by musical New York, which attended the premiere of his "Koenigskinder" ("Kingly Children") at the Metropolitan Opera House. For the second time within a month two operas by European composers have had a first-performance-on-any-stage at the Metropolitan, which thus becomes the most important institution of its kind—for the time being, at least. Following the rendition of the opera Professor Humperdinck was tendered a reception by the directors of the opera company, and there this mild-mannered, reticent German, who is the typical scholar in appearance, shook the hand of fashionable New York and went through a programme similar to that of Giacomo Puccini, before him.

There is no musical similarity between "Koenigskinder" and "The Girl of the Golden West." The latter is rough, intense music; the former smooth, flowing and melodically delightful. No greater operatic contrast could have been obtained for purposes of a public test than these two. Geraldine Farrar, Louise Homer, Herman Jadlowker and Adamo Didur were the leading principals. Alfred Hertz directed the performance.

Minnie helps the wounded Johnson to hide himself in her cabin. A scene from "La Fanciulla del West"

MISS PARLOW'S SUCCESS

THE musical sensation of the season, in the concert field, appears to be a nineteen-year-old Canadian girl violinist—Miss Kathleen Parlow, whose recent United States début with the Russian Symphony Orchestra was commented upon in these columns in the last issue. At the time she faced a New York audience for the first time the unusual gifts of this tall, slender young woman—who is barely out of short dresses—were apparent, but there was not sufficient opportunity, in the brief work assigned to her on this occasion, to fully judge of her capacities. It remained for a recital programme, played in Mendelssohn Hall a few evenings ago, to put Miss Parlow to the supreme test, and she emerged from the musical ordeal with honors that have come to but few in the last decade.

Such violin technique as she displayed during the interpretation of the most trying compositions possible to select has not been surpassed within our memory. In the Bach Chaconne, the Tartini "Devil's Trill" sonata and the other virtuoso numbers chosen to electrify her hearers, Miss Parlow dashed off every conceivable form of violinistic phrase with nonchalance. Her trills, double-stopping in every tone combination possible, harmonics and other complex technical accomplishments were flawless. So easily were they executed that the uninitiated would have been unaware of their superlative difficulty; but the assemblage gathered to hear the performer was quick to recognize that she is born to great things in the violin world and she was accorded a reception thoroughly deserved.

It is doubtful if any violinist ever revealed a "bigger" tone than that of Miss Parlow. Her violin—a superb instrument—is said to have been purchased chiefly for its excellencies in this one direction, and if this be the case there can be no room for dissatisfaction. Her G string sounds like a 'cello, but it is almost never rough or harsh, despite the fact that the tone fairly quivers with virility. She has yet an artistic way to go, but it is not far.

The hanging scene adapted from "The Girl of the Golden West." Caruso on the stump, Destinn beside him, and in the top hat Pasquale Amato, as Jack Rance, the Sheriff

At the new Ritz-Carlton Hotel on Madison avenue. The Main Dining Room in the Adam style.

A nook in the Palm Room

The AMERICAN RITZ-CARLTON

The New Hotel on Madison Avenue in Architecture and Decoration is in the Adam Style—Here We Have American Conveniences as Well as European Charm

THE opening of the new Ritz-Carlton Hotel in New York recently, marks the beginning of an experiment in hotel life in this city that has awakened much interest and curiosity.

New Yorkers are inclined to be a trifle blasé, as well as slightly arrogant in their satisfaction over the perfections of the world-famous and magnificent hotels for which this city is noted; therefore when it was announced that the Ritz Company, which conducts a chain of the best hotels in Europe, intended invading New York itself, there was much speculation as to the outcome of the experiment.

OUR ENORMOUS CARAVANSARIES

It was, perhaps, inevitable that in a country as big, and rich, and new as America, and where things are carried out upon so colossal a scale, that our hotels should be built not only as enormous caravansaries, but that they should be decorated and furnished with an amazing lavishness of display, a riot of color, and gilding and marble. However, there are many thousands of Americans to whom the quiet elegance and the perfection of taste displayed in the beautiful Ritz hotels in Europe, make irresistible appeal. Thus the time seemed ripe for an invasion by European managers of our own especial province.

FORESIGHTFUL LOCATION

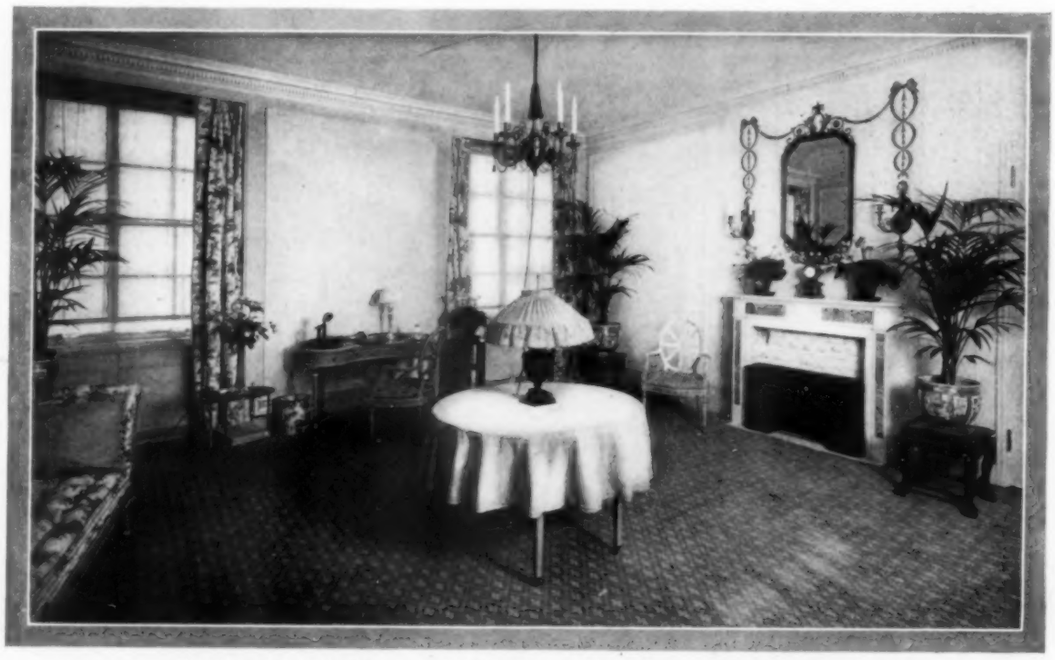
In placing the Ritz-Carlton in New York upon Madison Avenue, at the corners of 46th and 47th Streets, the owners were building with an eye to the future development of that neighborhood. It is within a few blocks of the new Grand Central Station, and will, when that tremendous work is completed, look down upon beautifully arranged grounds, handsome bridges, and fine new public buildings.

The outside of the hotel itself offers a sharp contrast to the elaborate great hotels of Fifth Avenue and Broadway. Built of light red brick, the first three stories are of gray sandstone, carved in fluted columns. Above this, and entirely without decoration of any kind, the building of sixteen stories is finished at the top with a cornice of sandstone, while tall and graceful urn-shaped vases at close intervals are ranged about the edge of the roof, giving a classic and unusual effect.

Upon entering the doors of the hotel, one has a curious sensation. New York itself, the city, is shut out—it has vanished. Surely this is London—this enchanting place of soft lights and delicate tints, trailing vines, flowers, rich, subdued Eastern rugs and leisurely ways. By what magic has one been instantly carried over-seas to the Carlton in London? Very charming and very distinctive—the atmosphere which pervades the lovely Ritz hotels; one is sensible of it the moment one enters them.

The arrangement of the main floor is unlike that of any hotel in New York. One enters into a beautiful corridor that runs across the entire front of the house, but from which the other rooms are screened, the hotel desk being at the right, the elevators at the extreme left. Passing these, one comes to the 46th Street entrance, a square hall which opens into the most striking room in the building—the Palm Room. The effect on entering is very lovely. It is a lofty room with an extremely effective ceiling, slightly arched, of squares of glass set in a lattice work of polished bronze.

(*Continued on page* 88.)



This is typical of the dainty and delightfully restful decorations in the private salons

Linweave

— the Beautiful White Goods,

is loved for its unique charm

LINWEAVE'S greatest appeal to the woman of taste, of fashion, of refinement, is not that it costs but one-third as much as linen.

It is—that a LINWEAVE garment does not wrinkle or crush with wear, but may be worn until soiled. Possessing all the sheerness, all the crisp, glossy, snowy charm of linen, it has none of linen's faults. For every woman knows how easily a linen garment may be spoiled for wear in a few hours.

And it is because LINWEAVE solves a hundred vexing dress problems, as nothing else can do, that it will be seen this year at seashore, mountain and lake resorts, and everywhere that fashion congregates.

PLAIN LINWEAVE. Its many plain weaves range from the sheer fabric suitable for delicate lingerie, robe de nuit and infant's clothes, to the heavier weights for coats and suits.

FANCY LINWEAVE. The scores of fancy weaves make up into exquisite shirt waists, dress waists, summer dresses and children's clothes.

The best stores in the United States and Canada will have LINWEAVE, or they can get it for you in any desired sheerness or pattern. You can easily identify the genuine by the name LINWEAVE in green on the selvage.

Please do not be persuaded to accept any fabric claimed to be just as good.

BLACK LINWEAVE. To meet the growing vogue for Black, LINWEAVE is now obtainable in a *guaranteed fast black* in the same weaves and patterns as in the White Goods.

LINWEAVE retails at 12½c to 75c a yard.

A Beautiful Summer Frock of LINWEAVE

We want to place samples of this beautiful fabric in your hands, to have you judge it for yourself. Simply send us a card, mentioning your dealer's name, and the samples will go forward to you at once.

Free Sample Reminder

Cut this out as a reminder to write us a postal for free samples of LINWEAVE. State whether sheer, medium or heavy weight. Please mention your favorite local dealer's name.

John V. Farwell Co., 148 Market St., Chicago

Sole Distributors of LINWEAVE and Dependon Hosiery and Underwear

DELICIOUS
APPETIZING
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Savory as the red-ripe fruit from which it is made.

BLUE LABEL KETCHUP

The Kind that Keeps after it is Opened

SELECTED tomatoes, picked at perfection and skillfully blended with appetizing *natural* spices—prepared in atmosphere that is crystal clean.

Contains only those ingredients recognized and endorsed by the U. S. Government.

All products bearing our name are equally wholesome and delicious. Insist on our label when you buy soups, jellies, preserves, jams, canned fruits, vegetables and meats.

A useful little booklet, "Original Menus," gives a host of suggestions for easy, delicious meals. Write for it.

CURTICE BROTHERS CO.

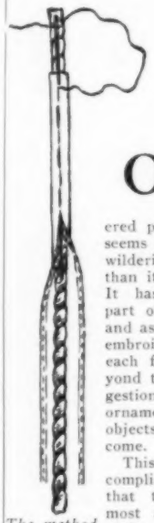
Rochester, N. Y.

Colored ribbon, to match the gown, run through the embroidered eyelets, will bring this parasol into harmony with any toilette

Two shades of pongee silk are effective in this bordered parasol. The daisy design is embroidered in tan and brown silks

The PARASOL NEWLY COVERED

One of the Dainty Articles of My Lady's Wardrobe May Easily Be Kept In Accord With the Season's Newest Fashion



The method of cord covering

ONE of the most attractively dainty articles of the wardrobe is the embroidered parasol, and each year it seems more charming and bewildering in variety of design than it was the season before. It has become an essential part of the summer costume, and as the purchase of a hand-embroidered sunshade to match each frock is an expense beyond the means of many, suggestions as to the making and ornamentation of these pretty objects will doubtless be welcome.

This is much more easily accomplished than it sounds, now that the shops are showing most attractive parasols with plain colored covers, in either silk or linen, at very reasonable prices, so that all that is left for one to do is the decorating. Another most economical way, and one well worth trying, is to use the frame of an old parasol, the cover of which is worn out. Rip the old cover from the frame and mark each rib and seam that went over it, in this way avoiding any trouble with the new cover in the way of fitting, as each space is likely to vary a little from the other.

HOW TO PROCEED

Cut out the new cover as nearly as possible like the old; baste up and fit over the frame. Then sew up all seams by the machine and tack firmly. In the case of illustration number one, which has two rows of soutache braid around the edge, a small hem is made after sewing up the seams and before fastening on the frame. In fact, the entire parasol could be finished before any of the decorating is begun, although this can be decided for oneself, as it may be found easier to do the embroidery first.

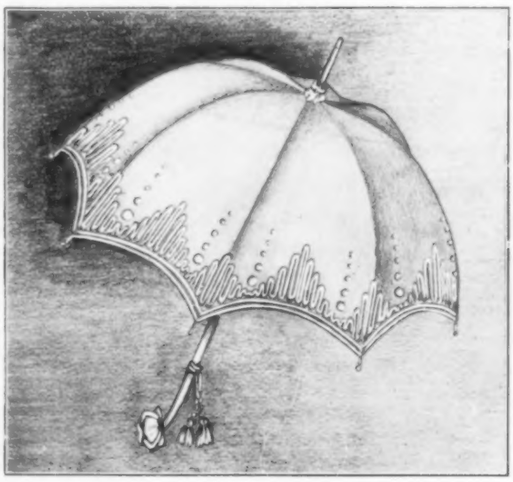
EITHER WHITE OR COLORED LINEN

The cover of this sunshade is adaptable in either white or colored linen, or in a soft silk of plain color. The wavy design could be carried out in soutache braid or covered cord; if the cord is used, the two rows around the edge should be of the same thing. Cord, which should be rather fine, is covered by cutting bias strips of the linen or silk, wide enough to go around the cord and a small turn in. After sewing the strips together, baste the turn in on either edge, place the cord in the middle and blind stitch the edges together. (See detail.) When sewing to the parasol, keep the seam on the under side as much as possible and sew firmly at all turnings to keep the design distinct.

WITH BUTTONHOLED EYELETS

Figure two is attractive in heavy linen of white with embroidered design carried out in white mercerized cotton. Buttonholed eyelets, three inches long and about two inches apart, are made for the soft ribbon to run through; this is tied in a large, soft bow. One of the advantages of this idea is, that the ribbon may be changed to match the gown with which the parasol is to be used. A dotted or flowered ribbon would also be a pretty contrast. A row of solid embroidery, about a quarter of an inch wide, is made over the hem around the edge and the design worked in French embroidery.

Two shades of pongee silk are used in developing Figure three; the natural color or light tan for the upper part, and a golden brown for the border, which is about four inches wide.



Heavy cord covered with white linen makes an attractive ornamentation. The dots are embroidered

THE DAISY DESIGN

The daisy design could be carried out in several colorings, either in the light tan, using floss silk to match the upper part, or in the daisy colorings, white petals, yellow centres and green leaves; or again, deep yellow petals, brown centres and dark green leaves and stems. The most satisfactory coloring for general use would be the one tone for the entire design, light tan, with the golden brown centres. This embroidery is quite as effective if worked in loose, long stitches, where a solid effect is needed, as the floss silk fills in rapidly and the stitches lie flat, no padding being used, the effect is softer and the work done more quickly.

THE EARLY SHOWING OF PARASOLS IN THE SHOPS

The parasol makes its first début for the coming season as an accessory to the summery toilettes worn just now under southern skies. The all white linen costume which is a la mode there necessitates a corresponding parasol. These are shown ready made in the shops in heavily embroidered designs, handwork being par excellence. The English eyelet work is carried out very smartly on one parasol which has a deep scalloped edge and a border effect of solidly embroidered clovers. Floral designs are used in other embroidered parasols as well as scroll effects, the butterfly motif and the bow-knot pattern. The majority of these parasols have bird's-eye maple handles in the natural finish. Other very smart parasols come in two-toned satin and combinations of cerise and gold, blue and tan, and amethyst and green. Another contrasting effect is displayed in the natural pongee coverings which come with light silk linings of violet, green or red. A very fluffy and summery parasol is shown in a white taffeta having two rows of knife-plaited chiffon and an inserting of tucked boating cloth. A picturesque parasol which would blend charmingly with any light costume is of chiffon of Dresden coloring in festoons of tiny rosebuds. This is mounted over a taffeta lining, and the handle is of Dresden china.

[*Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.*]

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ALL the style, comfort, quietness and cleanliness of electricity, combined with ample power and speed and long mileage, make the Luxurious Broc an ideal town or suburban car for a man or woman.

Its simplicity makes it easy to operate and hard to get out of repair. It needs no chauffeur. Any member of the family can run it with safety. And not less important, it is an *economical* car.

We honestly believe the Luxurious Broc is the most economical electric built. If you care to know how and why, write today for the Luxurious Broc catalog showing the six models for 1911—for two, three and four passengers.

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In the WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

THE simple little house gowns which are so marked a feature of the fashions are the offering of a shop well known for its exclusiveness in things sartorial. In woolen materials—fine grain serge or cloth—these models are generally accepted for wear under the ubiquitous long coat of this season. Sketch 1 shows a combination of serge and black satin. The latter material is used for the upper part of the bodice, which is cut Magyar fashion, with short chemise sleeves and seamless shoulder. The dainty guimpe and under-sleeves are plain and tight, fashioned of black chiffon over white marquisette, and at the throat there is a touch of veiled red in the high collar. This red also appears in the satin piping in the deep fold of the upper sleeves. The skirt is of the approved cut, narrow without skimpiness, and on the left side there is a very narrow inset panel running from the hem into a point above the knees, giving the effect of freedom of movement. This is ornamented with small satin-covered buttons. The waist is outlined with a braided cord of silk, and there is an oblong motif of satin with embroidery of beads added at the waist-line. Hooks and eyes fasten it in the back. Price $37.50, in black or dark blue.

NOVEL BRAID APPLICATION ON BLACK SERGE

Wide braid applied in straight, flat fashion is the unusual feature of the third model on page 62, which is only made in black. The skirt, which is of the modish, narrow cut, has five bias bands placed frill fashion, one above the other, around the bottom, the middle one being of the silk braid. Frogs of narrow braid with fringe ends ornament the front and appear again on the bodice, which is cut rather full with short-waisted effect. The lower part of the bodice is of the wide braid, and the line is extended to the arm, which has the same braid as a finish to the three-quarter sleeve. A wide sailor collar of black satin falls over the shoulders, showing an under yoke of fancy net over chiffon. The narrow girdle is of folded satin. This frock is $30.

PANEL EFFECT IN SERGE

The fourth illustration shows an unusually good bargain in a one-piece frock. The material is serge and it can be had in black, blue and brown. The cut of the dress is very simple—a narrow graduated panel of the serge running both in the back and front from the skirt hem to the edge of the lace yoke, which has a wide flat band of satin outlining it. A very deep band of satin runs from panel to panel around the skirt, and the same idea in a necessarily narrower width is carried out on the bodice. On the yoke charming touches of red and gold embroidery are introduced. The folded girdle of satin gives the desired high-waisted effect, and with the invisible fastening in the back there is a smooth, trig finish, which indeed is characteristic in every detail of this model, which is marked only $25.

BLACK AND WHITE MARQUISETTE

The frock in the second sketch will be of especial interest to the girl who is fortunate enough to spend the winter months in a warm climate. It is a delightful little frock of white marquisette, dotted all over with hail spots of black. The fulness of the skirt is caught below the knees into a band of the material, with two narrow rows of Cluny, and below that are two quite full box-plaited frills. The waist is simplicity itself. A wide band of Cluny outlines the square, Dutch neck, and this, with the narrow braid and button decoration, makes up the only trimming. The fulness is fitted to the figure on the seamless shoulder by narrow pin tucks, and at the waist is held by a folded girdle. Close fitting under-sleeves of lace come down over the elbow. Price $35.

(Continued on page 62.)

Nos. 1 and 2. The gown at the right is a combination of serge and black satin. The bodice is cut Magyar fashion with short sleeves and seamless shoulder. The other a delightful white marquisette gown for the South

Superb Antique Chinese Rug

ANTIQUE CHINESE PRESENTATION RUG

Size 6.5 x 4.3 **Value $3500**

Period—Probably late 17th or early 18th century—Kang-hi Dynasty (1662-1722) or the Yung-Ching Dynasty (1723-1735). Woven in Northwestern China.

Colors—Ground of antique ivory (a rare color in Chinese rugs); medallion, figures and borders in porcelain blue, Gobelin blue, cloudy pinks and salmons, mellow sage green, and pure Chinese yellow.

THE circular medallion, indicative of unity or completeness, contains the Dog Foo, the guardian of the Temple Gates against the Evil Spirits. Above are sky and clouds and below is represented water, in which there is a beautifully executed reflection. Medallion is symbolic of Prosperity.

THE Universe body contains a great variety of characters of Buddhist origin. The Vases and Flowers are symbols of Longevity; the Coral and Jade Trees, of Wealth. Pomegranates of Abundance, a Jade Temple Bell, Bronze Incense Burner, Standards of Defensive Armor, and other signs known as the "100 Antiques" are represented.

INNER border—running Chinese Key, better known as the Grecian Key. Outer border—old Chinese flowers and fret.

THE whole scheme of the rug embodies the idea of Good Luck and Happiness.

THIS is probably the most remarkable and the best preserved antique Chinese rug to be found anywhere in the United States outside of private collections. It was recently imported from Pekin by agents of Joseph Wild & Co., dealers in choice and unusual Oriental rugs.

AN invitation is extended through Vogue to visit their showroom located at Fifth Ave. and 35th St., New York, and inspect their interesting collection of Chinese and Persian rugs.

This very unique model shows a hip confiner, built high enough to protect the waist line. In this way the very fashionable effect of being uncorseted is obtained, while the flesh below the waist line is held in a firm but supple casement.

This model is made of silk rubber webbing. Its flexibility insures one perfect ease and comfort. It is worn by many professional dancers and artists, where graceful pose and movements cannot be confined. The bust line is low and the only boning is at the front and back where it laces.

Le Papillon Corsets

A wide range of styles—the choice of fabrics especially extensive—promptness and the best workmanship make dissatisfaction impossible.

Write to-day for our booklet showing fashionable models at moderate prices.

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Mme. Gardener, Mgr.

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Telephone 4383 Murray Hill

Le Papillon Model, attractive for its straight willowy lines, is particularly adapted for the figure requiring length below the waist line. Unusual ease is afforded the wearer of this corset by means of silk rubber gussets over the hips, which give perfect freedom when stooping or sitting.

"She is 35 if she is a day!"

"Not possible! She does not look more than 20." "I know she is 35! But then she has used Dr. Dys' face preparations for ten years."

Do *you* wish to look 20 when you are 35? Send for Dr. Dys' interesting free booklet

"More Than Beautiful"

Sachets de Toilette, Creams, Powders, Rouge, etc. The purest and best.

V. DARSY

4 W. 40th St., Dept. V. NEW YORK

Nos. 3 and 4. Made only in black, this model is distinguished by wide braid applied in a straight, flat fashion. The other simple little gown comes in black, blue and brown serge

In the WESTERN SHOPS

(Continued from page 60.)

BLOUSE IN MARQUISETTE

Very good looking simple frocks of marquisette may be had from $20 up, and there are some excellent values in separate waists to be had in a wide range of choice, beginning at $7.50. At this price there is a model with hand-embroidered sprays of flowers, merging in the center front into a medallion of Cluny. The same shop has some very nice blouses of sheer white lawn marked $4.50, and some plain tailored shirts in percale at $2.75. The latter are in white and striped patterns—narrow lines of color set wide apart on a white ground.

THE SWEATER COAT

For the young people who go in for hockey, tobogganing and the other outdoor winter sports the sweater is an absolute necessity. These range in price from $5 to $50. At $5 there is an excellent knockabout Shaker sweater in gray and white. Machine knit, it is made in a heavy stitch which closely resembles handwork. This is in short jacket length. Marked $10 there is a knit coat which fits the figure closely in a smart length right up to the throat. This is double breasted, and the buttons of brass add a bright touch of color. There are also side pockets and a roll collar. The sleeves are long and adjustable, which means that when necessary they can be pulled down over the hands or rolled back to form a cuff. The same coat made by hand is $20.

LONG COAT OF LLAMA WOOL

A most useful outing suit for the winter girl is a long coat of knit Llama wool. This fits on the shoulders, and while falling full to the hem of the skirt it is belted at the waist, so that it is of a decidedly smart cut, in addition to being most practical. Being lined throughout with satin, it fits smoothly over any undergarment. It is double breasted and the buttons are large smoked-pearl affairs. There are pockets on each side. An enveloping hood of the same construction, which fits closely around the face and neck, completes the suit. This has a deep cape which falls over the shoulders. While generally used by the younger set for skating costumes, this is an excellent suit for cold weather motoring. Price $60. The hand-crocheted caps of wool, which are the fitting accompaniments of sweaters for skating, are made in all colors for $2.50. A bow of taffeta ribbon is the only trimming. Another head wrap which is most comfortable is a close-fitting knit hood of double mercerized thread, which covers the head and ties under the chin in a thoroughly practical way. Long, wide ends are attached to the hood, so that they fall over the chest, giving the covering and protection where it is most needed. These ends close in front with small snaps. Price $5.75.

CRUSH BRIM HATS

The problem of finding a suitable winter outing hat, which will be smart and at the same time practical, seems to have been solved by one milliner who has imported a number of English crush brim hats at the remarkably low price of $5, $7.50 and $10. These are of velvet in many shades, and have for trimming the long tail feathers or breast plumage of the golden pheasant. This gorgeous coloring gives the right note, and just enough of it, to the somber background. The brim, which is of medium width, is stitched in many rows on an interlining firm enough to give it an easy rolling line, which may be turned in any direction to suit the individual wearer. The price ranges according to the amount of trimming used. Tyrolean hats of black plush made without lining so that they fit down on the head, and with narrow brims which are rolled back at a rakish angle, cost $7.50 apiece. They are most comfortable for motoring, as there are no wide ends to catch the wind. For touring in Europe they have been in great demand, as, in addition to being decidedly chic, one can rest assured that exposure to rain and snow will not injure them in the least.

THE SMART MUFFLER

English knit neck wraps, appropriately named mufflers, of silk, are steadily gaining in favor on this side of the Atlantic. Originally made for men, they have been adopted by women and have proved thoroughly satisfactory. They fit snugly around the throat without undue bulkiness, and are of inestimable value under a coat or fur collar. In size they measure 58x11 inches and they have fringed ends. The price is $5 and up. At $10 there is a beauty in black, flecked roughly with white, and at $12 is one of double accordion weave in black and white, the white showing through the lines of black in the most fascinating way.

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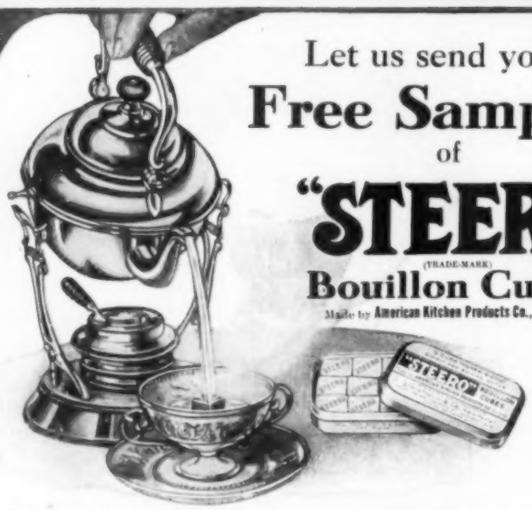

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Made by American Kitchen Products Co., New York

"A Cube Makes A Cup"

STEERO Bouillon Cubes help wonderfully in entertaining your guests. The delightful flavor of the *real* bouillon pleases everyone. Steero Bouillon Cubes are not another form of beef extract, but present a perfect blending of the flavor of beef, vegetables, spices and seasoning that tempts everyone's appetite. Steero Bouillon is very quickly and easily made. Just pour boiling water on a cube; it dissolves at once and the bouillon is ready to serve. Prove the convenience and fine quality of Steero Bouillon Cubes—

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"EVERYTHING MADE ON THE PREMISES"
"EVERYTHING MADE TO MEASURE"

Lane Bryant

ESTD 1909

19 West 38th Street

Near 5th Ave.

New York

Largest manufacturing retailer of all kinds of

NEGLIGEES and SIMPLE DRESSES

Now showing advanced models for the Spring and Summer Season in TEA GOWNS, HOUSE DRESSES, WRAPPERS, MATERNITY GOWNS, KIMONAS, COMBING and DRESSING SACQUES, and all kinds of NEGLIGEES, made in plain, dotted and embroidered swisses, plain and flowered silks, nets, chiffons, etc.

The assortment is positively the largest ever shown anywhere. There are always styles to suit all ages, occasions, tastes and figures.

No. 110

This charming house dress is made of very fine embroidered swiss trimmed with val. and linen insertion. Price **$16.00**

Value $25.00

677

No. 677

This unusually handsome matinee is made of white crepe de chine; skirt sun pleated; kimona sleeves and yoke tucked. Trimmed with black chantella lace. Price **$22.50**

Value $35.

Gowns *for* Stout People *ana* Maternity Use a Specialty

Every model offered is made on the premises. The kind of garment you never see in a Department store, or any other retail shop.

No extra charge for alterations, or making to measure.

MAIL ORDERS. My large out of town clientele has given me every facility for prompt and efficient execution of mail orders.

Sketches and descriptions are furnished upon request.

No. 3. Lovely combination of fine nainsook hand embroidered

No. 2. Three-piece combination trimmed with Valenciennes lace

DAINTY FASHIONS *in* LINGERIE

SHEER material and dainty trimming—these are the qualities that most delight the feminine eye, at least when lingerie is in question. Yet even more important is the model after which such garments are cut, and if one can succeed in getting ready-to-wear lingerie that combines beauty of line with beauty of material, then the goal of one's desire is reached. In a certain specialty shop where a high standard of excellence is maintained, fascinating undergarments are to be found. Lovely in appearance and soft to the touch, each piece is well worth the price asked for it. The lingerie department of this shop prides itself, not on the elaborateness of its trimming so much as on its good cut and its durable, yet fine, batiste or nainsook. In other words, one pays first of all for the good lines and the material; if fine trimming is also desired, it may be had, but not at the expense of those more important details.

A TRANSFORMATION COMBINATION

A clever arrangement is carried out in a "double combination." This is apparently a princess corset cover and drawers, but, when a small flap contrivance is unbut-

(*Continued on page 66.*)

No. 1. Dainty nightgown of batiste and a lovely kimono of Korean crêpe

"VIYELLA" REG'D

FLANNEL

New Winter Designs 1910-11

PLAIN COLORS! STRIPES! TARTAN PLAIDS! and FANCIES!

"VIYELLA" can be obtained at the leading Retail Stores

AVOID IMITATIONS! REFUSE SUBSTITUTES

The Name Viyella is stamped on the selvage every 2 1-2 yds.

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Formerly 345 Fifth Ave.
(opp. "Waldorf-Astoria," N. Y.)

Announces her readiness to make smart gowns for Southern travel and early Spring wear, copies of

Advance Models

The illustration, a
"Martial Armand Model"
Copied for **$85**

Waists made to match your

Tailor Gown,	**$25**
Evening Gowns,	**$95**
White Serge and Pongee,	**$75**

Description and samples sent upon request. Mail Orders promptly filled. All facilities for making gowns from measures and satisfaction given.

Inspection invited

Mme. Oates
50 East 49th St., New York
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Telephone 4257 Murray Hill

ILLUSION

DRALLE, HAMBURG

PERFUMES

DRALLE'S famous Floral ILLUSION is a distinctive perfume.

The pure unadulterated essence of the flower.
Nothing added and nothing taken away.

Extracted by a new and secret process, the full fragrance of the flower is obtained in a highly concentrated liquid form without alcohol or other cheapening ingredients.

One drop imparts the delightful odor of freshly cut flowers.

AN ILLUSION HEART FOR THREE 2c STAMPS

This dainty heart, touched with a single drop of Lily of the Valley, will demonstrate the lasting fragrance of DRALLE'S ILLUSION. Wear it about your neck, or carry it in your purse with your handkerchief and note how long it lasts, and how many of your friends will notice it. When sending give your dealer's name.

Imitators have attempted to copy the package, the bottle and the labels—but it is impossible for them to duplicate, or even imitate the perfume. Insist on DRALLE'S ILLUSION, the original and genuine non-alcoholic perfume.

ILLUSION can be had in Rose, Violet, Lily of the Valley, Narcissus, Heliotrope, Lilac and Wistaria at the best shops.

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Sole Agents for U. S. and Canada
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When You Are Admired

Your complexion allures the glance of admiration from everyone during a play, social evening or club affair when it glows with health and youthful loveliness.

CRÊME ELCAYA

"Makes the Skin Like Velvet"

This dainty, snow-white toilet cream is the one **true beauty-builder,** which **aids nature by cleansing** and **protecting** the skin—keeping it smooth, clear and youthful. ELCAYA makes the most **exquisite foundation** for the **refined** use of powder—**gives the complexion a natural "Dull Finish"**—not a "made up" appearance. Quickly absorbed—the **skin doesn't become sticky** or unpleasant after its use. The **fragrance** is an **attractive oddity,** not pronounced, but subtle—the **favorite of society women** everywhere. If your complexion is lovely, ELCAYA **will preserve it;** if it needs attention, ELCAYA is the **most effective beauty-aid.** Creams offered as **substitutes are not as good.** Get what you ask for—**get** ELCAYA.

SAMPLES FREE: Creme Elcaya, Soap, Powder, By Sending Dealer's Name

Sold by All Dealers in Toilet Preparations Everywhere

James C. Crane, Sole Agent,
4108 Fulton Street New York

Priestley's *English* Dress Goods

IN SILK AND WOOL, ALL WOOL AND WORSTED AND MOHAIR COMBINATIONS

¶ They are made of the finest silk and best wool and mohair and can easily be distinguished by their beauty and regularity of finish and softness in handle.

¶ They are stamped every five yards on the selvedge with the manufacturers' name (B. Priestley & Co.) in gilt letters and they are rolled on the **"Varnished Board,"** which is the **Priestley Trade Mark.**

¶ They come in all the fashionable weaves and colors of the season.

FOR SALE AT THE LEADING RETAIL DRY GOODS STORES IN THE UNITED STATES AND CANADA

B. Priestley & Co. *Manufacturers*

BRADFORD, ENGLAND
American Selling Offices, 100 Fifth Avenue, corner 15th Street, New York

DAINTY FASHIONS *in* LINGERIE

(*Continued from page 64.*)

toned, the drawers are turned into a circular petticoat. Such a garment must be carefully tailored in order to produce both an evenly hanging skirt and well-fitted drawers. It is of batiste, trimmed with a good quality of German Valenciennes lace; motifs of the lace are on the bust and at the sides of the legs. It buttons invisibly under a flap in the back; the drawers at the back are closed so that an under-petticoat will not be needed. Price $7.50.

GRACEFUL NIGHTGOWN AND KIMONO

A dainty nightgown, of which only the yoke may be seen in sketch one, is of batiste with a trimming of deep points of all-over Valenciennes lace. These are laid in a deep collar or yoke effect, and they form, as well, the entire butterfly sleeves. Pretty ribbon is used in bows and draw-strings. This garment costs $6; and for $8.75 a princess combination of drawers and corset cover may be had to match.

The kimono is noticeable for its grace and slenderness of line, which feature is obtained partly by the scantness of the shirring at the top and partly by the skilful cut. It is made up in an original material called Korean crêpe—a lovely, firm silk with a crêpe-like finish, specialized by this shop. It may be had in old blue, in all the usual delicate shades, in a rich old rose, Copenhagen blue and black, for $6.75. The banding down the front is of the same material in self-tone.

THREE-PIECE LINGERIE SETS

Complete sets of hand-embroidered drawers, chemise and nightgown come packed in one box, in prices ranging upward from $13.75. For the price quoted, they are delicately embroidered in fine leaves and scattered petals with embroidered eyelets to serve as a beading for the ribbon. The gown and chemise in this set are given an Empire effect by a second, wider ribbon run through large eyelets just below the bust. The batiste is of the finest.

At $20 is another set, trimmed with real Cluny lace insertion and edging. The yoke is hand-embroidered and a square lace medallion is placed at its centre. Hand-made tucks below the yoke give the necessary fulness. Narrow ribbon is run through the embroidered eyelets.

A $29.75 variety shows intricate hand embroidery and a triple edging of miniature scallops. The short flounce sleeves are slit up at both sides, scalloped and tied with two pert little bows. No lace whatever is used.

A combination of Irish lace and hand embroidery constitutes the trimming on a $45 set. The French drawers are extremely elaborate with embroidered roses and flower sprays. The lace insertion on every available spot adds greatly to the richness of effect. As usual in these fine pieces, the edges are hand scalloped and the ribbon run through hand-worked eyelets.

Another set attracts attention because of its wealth of embroidery and fine Valenciennes lace insertion. The chemise and gown are encrusted with embroidered daisies, in both front and back, and the hand-run tucks are marvels of fineness. Price $75.

FRILLY BUTTERFLY COMBINATION

Sketch two, taken from another specialty shop, shows an adorable three-piece combination. The drawers are skilfully arranged with a closed back in place of a petticoat. Wide Valenciennes lace is used for the ruffled edging and the insertion. The seams are finished with a narrow beading, and the ribbon is run through broad bands of beading. This style may be had fastened either at the front or the back. Price $14. Cut on the same lines, but of less fine material, is another combination, selling for $5. Three rows of insertion at the top (a wearable cotton lace with an Irish lace mesh) dip down into a decided point at the middle front. The skirt is trimmed with the same lace. This may be had in a skirt combination as well as in the drawer variety, for the same price. Gowns with a similar trimming cost $6. The slit kimono sleeve is joined by a ribbon bow. It might be well to mention that this shop guarantees a perfect fit, provided the exact measurements are given. They are willing to try on every garment and fit it by hand, if desired. The seams are all well tailored, a good feature for durability and smoothness of finish.

DAINTY EMBROIDERED COMBINATION

Another shop will make to order the lovely combination illustrated in sketch No. 3. It is made of fine nainsook and ornamented with solid and eyelet hand embroidery. The price asked for it is $25.

PARISIAN GOWNING EN ROUTE TO THE RIVIERA

(*Continued from page 32.*)

an exquisite bon-bon box in the delicacy of its decoration all in keeping with its dainty programme and with the spirit of its conception. The men attendants, who showed the audience to their chairs, and the pretty soubrettes who distributed programmes wore eighteenth-century costumes; their eyes showed dark and bright under powdered wigs; and the musicians were dressed alike in flowered waistcoats under brown silk coats, with white ruffled jabots and sleeve frills, knee breeches, silk stockings and silver-buckled shoes, brown pig-tails and wigs. The conductor of the orchestra was distinguished by a costume of the old-fashioned puce color, so loved by Marie Antoinette.

How decorative, how *"talon-rouge"* it was! An amusing eighteenth-century *"parade"* by Collé was followed by the *opéra-comique,* "Annette et Lubin," by Favart, a protége of Madame de Pompadour, and given the first time by *comédiens* of Louis xv in 1762.

During an *entre-act* Monsieur Andre de Fourquiéres gave a brilliant *causèrie* on *"le Théatre de Monsieur et le théatre au dix-huitième siecle."* During his talk he predicted that this exquisite little house would become a *"salon mondaine,"* a rendezvous of the most select of the grand French world. The musical masterpieces the management offer for future performances seem well calculated to prove the truth of this prediction.

How brilliant it was that night with beautiful women, light toilettes, feathered fans and flashing jewels. Many women in the audience, with an appreciation of the occasion, gowned themselves appropriately in veritable old brocades—heirlooms, perhaps—their flowers dim-toned, and wore lace collar, or soft, folded fichus, ivory-tinted by time; and they had opened old jewelry caskets for suitable adornment. There were black patches, and coiffures copied from old plates of the famous hair-dresser Leonard, of the time of Queen Marie Antoinette. And there were modern brocades also worn, so cleverly copied from old designs only one skilled in the art of that time knew the difference. It was an *ensemble* the like of which is seldom seen, even in this city of surprises.

DECORATIVE COIFFURES

A sweet, dark-eyed woman, whose gowns are always marked by individual taste, was lovely that night with a three-cornered black patch set at the corner of her left eye. In her hair, piled high on top of her head, she wore a half-wreath of pale pink silk roses. Over the corsage of her white brocaded gown, lightly embroidered in gold, a Lambelle fichu of filmy white stuff, frilled with double ruffles of fine Alençon lace, crossed in front over ribbons of pale blue; from under the fichu the ends fluttered below the waist.

Another beauty wore in her black hair, dressed after the manner of the women Nattier loved to paint, a butterfly of black Chantilly lace poised with fluttering wings in the parting, just above the forehead.

Rees & Rees

Cleaners and Dyers

Established Forty-six Years. ***"The Preservers of My Gowns"***

NO careful woman will wear soiled or faded garments. She knows that no matter how well the garment is cut, its effect is lost unless it is fresh and clean.

YOU can send us any garment, no matter how badly soiled or faded, and it will be returned promptly and ready for wear.

IT will pay you to consult us before you discard any garment. In nine cases out of ten we can restore it perfectly. Among the things we clean and dye are Evening Gowns, Street Costumes, Robes, Waists, Laces, Negligees, Automobile Suits, Gloves and Hats.

DELICATE laces, jabots, cuffs, collars and the like cannot be safely laundered. Send them to us and we will restore them to their original freshness and beauty.

FASHIONS are ever-changing—and the feathers and plumes of your hats must be constantly freshened and re-tinted to keep in the reigning mode. You can have a new hat simply by sending the feathers to us to clean and dye (our experts are familiar with the correct shades) your milliner will reblock and retrim the hat—and you have a creation in the latest style, and at very little cost.

WOMEN going into mourning find that we can dye any garment a lustrous and permanent black, thus providing beautiful mourning gowns at little cost. This important branch of our business is warmly recommended by satisfied patrons.

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"Alphonse, the Valet." Frontispiece of Dr. S. Weir Mitchell's book, "The Guillotine Club"

WHAT THEY READ

THE ROMANCE OF TRISTAN AND ISEULT. TRANSLATED FROM THE FRENCH OF JOSEPH BEDIER BY FLORENCE SIMMONS. ILLUSTRATED BY MAURICE LALAU. PUBLISHED IN PHILADELPHIA BY J. B. LIPPINCOTT COMPANY, IN LONDON BY WILLIAM HEINEMANN. $3.75 NET.

STILL another sumptuous volume embodying the old British story of passion, and so powerful is the interest of the tale, so pleasing is the mechanical execution of the book, and so rich are the illustrations that many will be found to buy, read and enjoy what has so often been told. The English of the translation is slightly archaic, not so much in the actual diction, as in the sentence forms occasionally employed. Miss Simmons tells us in her preface that the Frenchman undertook in his work to reconstruct the legends from Béroul's version, which has the advantage of not having been modified by successive chroniclers so as to fit it to the conceptions of the Anglo-French chivalry, but of retaining the atmosphere and ideals of Britain. Having steeped himself in this early but incomplete version of the legend, the author completed it in the spirit of the original, so that we have in this volume a re-creation of the early tales in an unusually pure form.

The dense black and clear printing of the book gives the page a pleasing and archaic aspect. Mons. Lalau's decorated initials at the heads of chapters are rich and significant, the tail-pieces are pleasingly symbolic, and the colored plates, mounted on paper of neutral tint, are dimly splendid, as if suffused with the spirit of that long-gone tale and time. The book is a thoroughly charming thing in all its aspects.

THE GREATEST WISH IN THE WORLD. BY E. TEMPLE THURSTON. MITCHELL KENNERLEY. $1.50.

That Mr. E. Temple Thurston has the mind of a realist, and a grim one at that, we know from "Sally Bishop"; but his heart is the heart of a child who believes in fairy-tales. "The City of Beautiful Nonsense" and his latest novel, "The Greatest Wish in the World," leave no doubt about it. "Romance," he says in the latter book, "is the most serviceable garment you can wear in a world, the climate of which is none too generous, the roads of which are none too smooth." We should like to have a garment cut from the same cloth as this author's. For his is not the romance which makes real life alien to us; it is that which, to quote a modern critic, "deepens and freshens the sense of life."

Mr. Thurston's Peggy has a "mischievous wink of light right at the very tip of her nose," a peculiarity, we believe, absolutely new in heroines. She is brought up by Father O'Leary, who says, in excuse for a lie told by someone else, "'Tis only a misstatement of what might have been the truth if it hadn't happened to be the other thing." We should love him for that if for nothing else, but there are plenty of other things to love him for. Towards the end of the book Peggy decides to go into a convent, and we are glad, because it gives the author a chance to describe the convent garden. There was a door from that garden into the world, and back to a lover, however, and we are glad of that, too.

We like Mr. Thurston's way of stepping blithesomely about on ground strewn with egg-shells without breaking one. Those who read his chapters on "The Magic Third" and "The Registry Office for Parents" will understand us.

CUBA. BY IRENE A. WRIGHT. ILLUSTRATED. NEW YORK: THE MACMILLAN COMPANY. $2 NET.

This is a pretty comprehensive account of Cuba by a newspaper woman who has lived much in the island for the past ten years, and who has extremely definite opinions about the recent history and present condition of the poor little republic for which we stand sponsors before the world. Miss Wright recognizes the idealism with which we went into the war for the libera-

(*Continued on page 70.*)

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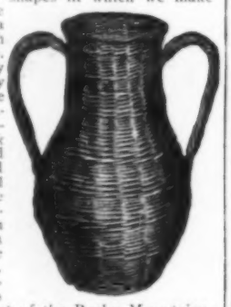

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WHAT THEY READ

(*Continued from page 68.*)

tion of Cuba, but is more than doubtful as to the cause of the disaster to the Maine, which immediately precipitated the conflict. She is utterly sceptical as to the patriotism of many who led in the Cuban movement for independence, though here again she recognizes the idealistic devotion of many Cubans. As to the fall of Palma, she thinks it in every way to his credit, and the republic of to-day utterly fails to command her respect; is in fact a "farce," according to her notion. Cuban life, manners, and ideals are picturesquely sketched by the author in a style that is vigorous and effective, though far from accurate or elegant. She shows her sense of enthusiastic comradeship in her account of exploits by the newspaper men at the last disturbance in the island, and those who knew the late "Nick" Biddle will be interested in her friendly tribute to that generous and clever bohemian. Those who think over-amiability the gravest defect of President Taft will find confirmation of their belief in Miss Wright's frank story. The illustrations to this volume are of great interest and charm.

MOTHER AND DAUGHTER. A Book of Ideals for Girls. By Mrs. Burton Chance. The Century, $1 net.

THE PRETTY GIRL PAPERS. By Emma E. Walker, M.D. Little, Brown & Co., Boston, $1.

CONFIDENCES: TALKS WITH A YOUNG GIRL CONCERNING HERSELF. By Edith Lowry, M.D. Chicago: Forbes & Co., 50 Cents.

COURTSHIP UNDER CONTRACT: THE SCIENCE OF SELECTION. A Tale of Woman's Emancipation. By James Henry Lovell Eager. New York and Passaic: The Health Culture Co.; London: L. N. Fowler & Co., $1.20.

All these books are concerned primarily with the intimate interests of girls and women, and each in its way seeks to furnish help at critical moments. In "Mother and Daughter" we have a simple discussion of a girl's needs and problems in the period bordering full womanhood. Mrs. Chance writes from the every-day American point of view; that is to say, she speaks the social language, not of a highly conventionalized society accustomed to strict chaperonage, but that of simpler folk who are anxious that their girls shall escape the dangers of their age, yet retain reasonable freedom, and that they shall form fine ideals. The book is thoroughly wholesome, and genuinely interesting. It deals with physical health, social relations, religion, self-control, and intellectual interests. Mothers who have failed of such training as this book in some measure supplies will find it a valuable aid in the bringing up of girls.

The initial bad taste which dictated the title, "The Pretty Girl Papers" does not frequently mar the text of Dr. Walker's book, and one can only hope that in some future edition a name will be chosen less insulting to the intelligence of women. Dr. Walker writes with the technical knowledge to be expected of her profession and with the large sympathy of an intelligent and warm-hearted woman. She deals with dress, the physical care of the person, general hygiene, friendship, marriage, and related subjects. What she has to say is practical, clear, and interesting, and the occasional effort to preserve a trivial lightness of tone does not greatly injure the usefulness of the book.

In "Confidences" Dr. Lowry explains simply and with sufficient fullness for the young the mystery and significance of sex in the human family by leading up to the subject through the vegetable and brute creation. Clear and simple advice is given to the girl at the age of puberty, and the function of motherhood is presented in a fashion to emphasize its sacredness. The book is in perfect taste, and it ought to enable mothers who shrink from an imperative duty owed to their girls to approach the discharge of it without embarrassment. The story must later be supplemented by fuller information. Mr. Eager is an earnest socialist who proposes the solution of a difficult problem not by trial marriage, but by trial betrothal. Under the guise of a clumsily written novel, he presents his thesis. Girls marry without knowing the men who become their husbands. A man cannot be known until one has wintered with him, so to speak, so the betrothed girl of this story shares an apartment with him she accepts on trial. She is sufficiently protected, according to Mr. Eager's notion, and she takes six months to decide whether the man who has attracted her fancy is the one whom she can accept for life. Mr. Eager writes with the enthusiasm of an idealist who has the highest notions of the marriage relation, and who is convinced that women need emancipation from the social conventions now surrounding the engaged state. He is entirely sound in his notion that girls should really know the men they are to marry, but had he thought of the idea that what he seeks might be obtained by the residence of the prospective bridegroom under the roof of the girl's parents?

GREEN WILLOW AND OTHER JAPANESE FAIRY TALES. By Grace James. With Forty Illustrations in Color by Warwick Goble. Macmillan & Co., Ltd., St. Martin's Street, London; $5 net.

These stories are partly new to the English-speaking public, partly in some degree familiar. Some of them are selected from a collection of Japanese mythology, while others are things remembered as heard from the Japanese nurse and companions of the compiler. The tales are greatly varied in character, and are distinguished for the interesting fashion in which the beasts are made to play their part in the little dramas. There are nearly 300 quarto pages in the book, but the type is large and much leaded, so that the actual bulk of matter is not great. Mr. Goble's pictures are distinguished for skilful compositton rather than for mastery in draftsmanship, though they have also great charm of line. All are delicately though richly colored, and mounted upon heavy brown mats. They are so varied in subject and coloring that each comes as a surprise to the reader. The frontispiece, though a *tour de force* in coloring, is by no means the masterpiece of the book.

THE NEWEST BOOKS

TAKEN as the work of a man on and at length over the verge of eighty, Dr. S. Weir Mitchell's tales in the volume entitled "The Guillotine Club and Other Stories" (The Century Company, $1.50) must be reckoned somewhat notable performances. It must be said of the Doctor, however, that he lacks the requisite constructive skill and the lightness of touch for a really successful writer of short fiction. Had he either quality in a high degree he could do without the other, but at least one of them is requisite for the kind of thing that he here attempts. He knows formal society well, and manages to convey its surface indications with skill and much truth, but there is no sufficient body to his characters. For the longish opening story the author must acknowledge indebtedness to Poe, who has given many Americans a taste for the depiction of criminal life in Paris. "The Mind Reader" also suggests Poe. As to "The Fourteenth Guest," it has the author's characteristic happiness in dealing with what Philadelphians call "upper class" American society, but it neither moves nor greatly amuses. "The House Beyond Prettymarsh" is a ghost story without suggested solution.

Oliver Huckel has rendered the Siegfried of Wagner into English blank verse, and the Crowells of New York have issued it in attractive form at 75 cents. The translator has an appreciative twelve-page prose preface, which he perversely calls "foreword." Dr. Huckel's diction is influenced by Tennyson's Idyls of the King, and the Tennysonian blank verse seems to have been to some extent his model, though he shows none of the late laureate's high felicities. He now and then violently shifts the accent of a word to obtain his

(*Continued on page 72.*)

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WHAT THEY READ

(Continued from page 70.)

measure, and he actually and without reason substitutes the objective "thee" for the nominative "thou" in the following line: "I seemed a glittering fish and thee a toad."

Joseph Mills Hanson's Frontier Ballads (Chicago: A. C. McClurg & Co., $1 net) have spirit, swing, and dramatic interest, but they cannot be ranked as poetry, and several of the best are patently born of Kipling's soldier ballads. It is an interesting fact that Kipling approached our great West by way of the Pacific, and is still influencing the men of the Coast and of the Rockies who have begun to write within the last fifteen years or twenty. Mr. Hanson's verse is interesting as a voice from the Dakotas. His publishers have given the little volume a suitable dress.

"Finland as It Is" (E. P. Dutton & Co.), by Harry De Windt, F. R. G. S., is a lively account of travels in the land that Russia is seeking to assimilate, with signs of indigestion on her own part. Mr. De Windt saw much of this most wonderful country of the north, whose civilization is one of the world's little known marvels. His book is not first of all a guide to travelers, but it will excellently serve that purpose, and to this end he has included notes on hotels, a map, and a glossary of Finnish words and phrases. He has been happy in his illustrations, which are partly not ill-executed drawings with a genuine humor of their own, and many admirably clear and interesting photographs. If Mr. De Windt's text did not lure one to Finland surely his pictures would accomplish that end. These beautiful scenes, urban and rural, will be a revelation to those who have not heard of Finland's charm.

It is a good sign that Dr. Walter L. Pyle's "Manual of Personal Hygiene" (Philadelphia and London: W. B. Saunders Company, $1.50) has been issued in a "Fourth Edition, Revised and Enlarged." This useful book is made up of chapters on many topics, each written by an expert, many of whom are extremely eminent men in their profession. There are some new chapters in this edition that did not appear in the third edition, issued in 1907.

P. J. Noyes, an apothecary of Lancaster, New Hampshire, publishes through the Cochrane Publishing Company, of New York, a volume entitled "Why Doctor Dobson Became a Quack, and Other Stories." Most of the volume is taken up with the first story, and the author, though he has no style properly so called, has a keen eye for character, and a genuine humor. Had he been content to write a volume of village sketches instead of a romance, he really might have achieved something notable even without the aid of that subtle something called style.

RECENT FICTION

WHEN Dick Bannington came home from Europe bringing with him a Russian socialist, a German statistician, a French count, and many theories concerning suffering humanity, it did not seem likely that he would ever put up a winning fight against two magnates (we believe that is the correct term) in the steel business. "The Steering Wheel" (Bobbs-Merrill Company, $1.50), by Robert Alexander Wason, however, tells us about it and inspires us with a liking for this audacious and slangy young David. One of the great steel men was his uncle, and the other (of course) his sweetheart's father. They were rivals, both trying for a government contract, and Dick's uncle wishes him to marry Miss Burton in order to find out business secrets. This Dick naturally refuses to do, and, having quarrelled with his uncle, proceeds to slay (metaphorically) both Goliaths with a pebble consisting of a patent nut-lock of his own invention which becomes necessary to a successful contract with the Government. We think the reader, if he is not too particular about literary finish, will enjoy the brisk action and conversation in this book. The author evidently loves dogs and is happy in describing them.

One reads that a "chaste and marked directness" characterized the presence of Nancy Palmer, heroine of "If David Knew," by Frances Aymar Mathews (G. W. Dillingham Company, $1.50). She had need for all that directness, had it been ever so chaste or so marked, as a nurse in the household of David Grey. David lived with his wife, her brother, father and mother. The last was an unpleasant person, but we cannot consider it her fault that she had a hump on her back. The author, however, lays great stress upon that deformity. One reads many times that "the hump twitched nervously." Furthermore, she throws out this dark hint: "A physical defect in the parent seldom fails to manifest itself in a moral obliquity in one child. Be this as it may, both Blanche Grey and Dick Carey were straight-backed and comely persons." After which it is no surprise to us to find that David's wife was an opium fiend. When Dick found out about it he ceased to love her, although she had for him "a tremendous appeal, a certain sensuous sumptuous something." But alliterativeness was not enough for him; he fell in love with Nancy. He lived apart from his wife; the baby died; she died. The book is meant to be harrowing.

Gilbert Watson went far afield for scene and characters for his novel, "Forbidden Ground" (New York, John Lane Company, $1.35 net), a story of Southeastern Europe and life in a cliff-set monastery. The tale opens with the parting of a pair that have been lovers, and the retreat of the man to the monastery. Three hundred closely printed pages follow brim-full of Oriental scenery, and the life of monk and peasant. The quietism of the monastery is well conveyed, and in effective contrast with the passionate eastern world outside.

The exciting, picturesque Vigilante days on the Pacific Coast have inspired a long array of novels that are now forgotten. It was worth while, however, for Mr. Jerome Hart, editor for many years of the San Francisco Argonaut, to write a story on this well-worn theme for the benefit of the present generation, because he recalls the period from his own experience and portrays the life as it was. The heroine of "A Vigilante Girl" (A. C. McClurg & Co., $1.50) has identified herself with the stern band of pioneers (mostly northerners, by the way), who believe in meting out swift justice in punishment of detected crime without regard to the established law. Diana Wayne's most outspoken opponents are her adopted father, Judge Tower, and her lover, Arthur Alden, a rather priggish young Harvard graduate with an inherited respect for law and order. The reader will soon discover that Tower, a Texan of Virginian descent, is a brave man and by far the most human and interesting character in the book. As might be expected, the story abounds in scenes of violence, but no doubt they reflect the actual conditions of the past without undue exaggeration. In the end Diana renounces the Vigilantes, and when Alden is in danger saves his life at the risk of her own.

When Mr. Robert Chambers next essays to fly the literary empyrean let him choose a dirigible balloon, rather than a "heavier than air" machine. To drop the aeronautic figure, Mr. Chambers appears to have set out to prove in "The Green Mouse" (D. Appleton & Co., $1.50) how ill suited he is to write extravaganzas. One looks in vain through the pages of this book for lightness of touch, felicity of phrase, or cleverness of repartee, and the only vestige of the author's gift that appears is his easy mastery of dialogue. The story is appropriately prefaced with an excruciatingly bad dedication in verse to the author's friend, John Corbin, just the kind of dedication to test a friendship to the limit. Edmund Frederick furnishes the volume some extremely clever illustrations in color.

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I WISH I could put sufficient emphasis into these words to induce any woman, whose health is not perfect, or whose figure does not please her, to write to me. My pupils are among the most refined, intellectual women of America. They are my best friends and the strongest possible testimonials for the value of **natural, hygienic principles** of **cure as opposed** to the **drug habit.**

At least one-third of my pupils are sent to me by those who have finished my work.

I no longer need to claim what I **can** do, because I **have done** it. I think I do not exaggerate when I say that I have relieved more chronic ailments and reduced or built up more women in the past nine years than any ten physicans; the best physicians of America endorse my work. I could fill hundreds of magazines with testimonials; the following from letters on my desk as I write, indicate a few ailments I have relieved:

"My weight has increased 30 pounds." "My kidneys are much better." "My eyes are much stronger and I have taken off my glasses." "I have not had a sign of indigestion or gall stones since I began with you." "I weigh 83 pounds less and have gained wonderfully in strength. I never get out of breath, the rheumatic twinges have all gone, and I look and feel 15 years younger." "Just think of it! To be relieved from constipation. Entirely free after having it for 30 years." "Have grown from a nervous wreck into a state of steady, quiet nerves."

If you are suffering from any chronic ailment, if your figure does not please you, or if you will tell me the particular difficulty you wish to correct, I feel sure I can help you. If I cannot, I will tell you so. Your correspondence will be held in strict confidence. Many a woman has surprised her husband and friends by improvement she has made by just 15 minutes a day in her own room.

I want to help every woman to realize that her health lies to a degree in her own hands, and that she can reach her ideal in figure and carriage.

I have published a booklet, "Health, Character and Beauty," which tells you how to stand and walk correctly, and gives other information of vital interest. This booklet has helped hundreds of women, even though they never studied with me. I will send it to you **free**, and tell you all about my work on request. Write now.. If you do not need my work, you may be able to help a friend.

SUSANNA COCROFT, Dept. 17-A, 246 Michigan Avenue, CHICAGO

Miss Cocroft's name stands for progress in the scientific care of the health and figure of woman.

REMOVAL NOTICE!

Gerhardt & Company

Formerly of 126 and 128 Fifth Avenue

Ladies' Hatters

Wish to announce their removal to Fourteen and Sixteen East Thirty-third Street, near Fifth Avenue, New York

Spring Models will be ready on or about January Tenth

L.P. HOLLANDER & CO.

are now prepared with their

Linen Dresses

for use at Southern Resorts

Prices from

$35.00

Fifth Avenue at 46th Street

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JANE

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GOWNS

Originator of the Jumper

Ready-to-Wear Gown of
Marquisette with Marabout Band---$75.00

Gowns *of* Special Design *to* Order *for* All Occasions

Linen and Lingerie for Southern Wear

17 West 30th Street

New York

Telephone 362 Madison Square

The SPRINGTIME LURE *of the* DESERT

(*Continued from page 28.*)

mill" all that was not life in seeking the Sahara, where she filled the rôle of a camel driver in her short and tragic existence. In her "Dans l'Omore Chaude de l'Orient" she has set down, in a manuscript illuminated by camp fires far from civilization's humming hives, all that vast silences and a sense of the strange tangle of human things meant to her ardent young spirit, expanding in the only ambient where one may truly think broadly, untrammeled by petty circumstance.

Many in reading such books have wished to taste something akin to this free, wholesome life which is offered by the Sahara, and have only been withheld by the idea that such excursions are too difficult and attended by many dangers. As a matter of truth, it is, these days, neither difficult nor hazardous, as the comparatively few travelers who have essayed it can testify. Since the conquest of Northern Africa by the French there has been opened to the curious a wide region of the desert in which personal security is guaranteed, with agencies, such as Koenig's at Tunis, that attend to all practical details of expedition, and may be dealt with in advance from any part of the world. So simple is it that one has only to pay down certain fixed sums and enjoy the liberty of a beautiful, refreshing experience without any care during the journey. Nothing is more healthful, as well as exhilarating, for the spring months, and those who return from it are usually enthusiastic to repeat the novelty on a more extensive scale.

FROM TUNIS TO TOUGGART

There are, of course, a variety of itineraries to be chosen, but the one to be recommended to amateurs is that from Tunis to Touggart, ending with Biskra, which comprises the interesting cities of Tunisia, with several weeks of mule travel in the open desert. March is the most favorable time in which to make the trip, avoiding, as it does, one of the most disagreeable periods of the year in Europe and America, while securing the most favorable desert weather.

The initial part of the way can be done very comfortably by motor, and it generally includes a stop at the "Holy City" of Karouan, next to Mecca in religious importance for the Arabs, and very well worth seeing for its superb mosque. Sousse and Sfax come next, uninteresting but close to the ruined Roman amphitheatre of El Djem, a splendid example of architecture, with a stop at Gafsa, one of the most beautiful of the oases bordering the real Desert, and still unspoiled by travel.

THE DESERT FROM A MULE'S BACK

At Nefta one reaches the point where one begins the heroic but delightful part of the journey through the desert on mule back. It is here that the agency has in readiness all that is needed for the expedition: mules for the tourists, pack camels, stocked with provisions; Arab drivers and guide. A day, at least, is well spent at this charming oasis, lying on the edge of the Chott Djerid, a dry salt lake, with the expanses of the Sahara beyond, if only to try the mules and get accustomed to the rather formidable-looking Tunisian saddles, which are, however, most easy; for it is necessary to endure the fatigue—which is less excessive than one might imagine, owing to the tonic of the pure air—of covering the "etapes," points where one finds a roof for the night—something that does away with the need of tenting apparatus. These accommodations—called bordjes—are military posts founded by the French government for the use of the soldiery and passing travelers, and are rough buildings surrounding a courtyard, guarded by Arab officials who speak no French, and where bedrooms are cleanly. No supplies are furnished except water merely fit for mules and camels, so travelers must depend on what they have brought with them. The first day's etape is 45 kilometres, and one passes through a trackless region of sand, rock and sage brush, without sign of human habitation. Four etapes of different length bring one to El Oued, an important oasis and an Arab town, with caserne, post office and a tiny hotel, having good food but doubtful sleeping chambers. The day before and after El Oued are through overwhelming mountains of sand, and it is just as well to rest a day there, a place the traveler will find sufficiently interesting.

THE SAHARAN PARIS

Three days—or three etapes—after this brings one to Touggart, which is to the Arab what Paris is to the provincial Frenchman. One may stay here, with profit, for a week. The hotel is excellent, and all food is brought by camels from Biskra. From Touggart to Biskra is two days by diligence, starting each morning at three and jogging fifteen hours on the road. On the way one has decent accommodations of bed and board at ten francs the day. By mule it can be done in four days and by camel in six.

WHAT TO TAKE ALONG

For those considering the trip it may be useful to suggest what it is advisable to carry. Women should take a heavy rug, a fur coat, a supply of woolen underwear, a divided cloth skirt, two blouses, an extra cotton skirt, but besides this the smallest possible underwear and other personal possessions. One should add a panama hat, smoked motor glasses, a number of veils, white soft woolen mufflers, a sweater, and a Duberry mackintosh riding slip. Men ought to provide themselves with knickerbockers, cloth putties, with helmets and a heavy coat or cloak. It is well, also, to have a hot water bottle, a rubber basin, a compact tea basket, and a light canvas sack with padlock, for extra things.

THE PRICES EN ROUTE

As to the prices, which may be arranged with agencies, they may be reckoned at 40 francs a day, which, however, includes everything, except the few pourboires that are well earned. In other words, the trip from Tunis to Touggart and thence to Biskra, lasting three weeks, may be reckoned at between eight to nine hundred francs. If done with tents, a way that may appeal to some, the cost will be more, since it requires a large service.

It may be added that it will be a useful as well as a gracious resource, to bring with one a few small gifts, such as bright ribbons, silver-gilt picture frames, Japanese fans, and pretty pictured post cards of European animals and costumes, looking-glasses, etc., for the wives of shieks and caids who may entertain one on the route. These trifles can be used to advantage on occasions where a sense of courtesy cannot be expressed by the gift of money and will be accepted, as one discovers, with a pleasure far out of proportion to the value of the offering.

THE CLIMATE SALUBRIOUS

One need not dwell on the healthful effect of such a journey on those nervously run down or afflicted with weak lungs. The clean, dry air is wonderfully invigorating and tones the system to such a degree that the early rising and the long day's ride on mules produces no more than agreeable fatigue by nightfall, when one sleeps extraordinarily soundly. Nor need one anticipate monotony in the trip, for the desert is ever a changing marvel, where, outside of human incident, one is constantly charmed by nature effects which are as shifting and varied as the sea. As has been often said by writers who know the desert best, it spoils one for other phenomena of landscape. From the rose of dawn to the violet mystery of eve there is a transcendent subtlety of color over the vast sandy expanse; but one must know it to appreciate its poetic beauty. The Arabs call it "Allah's Garden," and those who, abandoning civilization to seek some sense of a dominating Providence in the human scheme, find themselves strangely near a powerful potent spirit it is difficult to analyze. It is that, if nothing else, which makes the Desert of Sahara, like such other waste places of the world, the sacred regions of soul-reconstruction that they are. One cannot come from them without a sentiment of having seen something beyond cynical philosophies.

E. A. U. VALENTINE.

The first requisite to

Natural Loveliness

is a clear, wholesome, healthy complexion such as any woman may have with a little care and the aid of "Vanishing Cream," an exquisitely dainty, fragrant preparation superior to ordinary toilet creams at every point of comparison.

POND'S EXTRACT COMPANY'S VANISHING CREAM

possesses the unique and delightful feature of being absolutely *non-greasy*, and hence it can be used at any time without injury to gloves or clothing. It is almost immediately absorbed by the skin and leaves none of the unpleasant shiny appearance which follows the use of ordinary creams.

FREE SAMPLE

on request or send 4 cents in stamps for a large trial tube.

POND'S EXTRACT CO., Dept. V, 79 Hudson St., N. Y.

We have the new things first

The Latest New Things *from* Healy's

A beautiful line of nightgowns, made of fine quality nainsook, hand embroidered in Madeira, daintily finished with all the care and attention to the slightest detail as to fit and style, which is so characteristic of all Healy garments.

We have three numbers that are especially attractive, which are priced as follows:

Style 2H16. Fine quality nainsook, hand embroidered in Madeira, eyeletted for ribbons, double scalloped edge, an excellent value at **$2.75.**

Style 2H24. Fine quality nainsook, hand embroidered in Madeira, double scalloped edge, eyeletted for ribbons, a splendid garment at **$3.00.**

Style 2H25. Finest quality nainsook, hand embroidered in Madeira eyelet, double scalloped edges, eyeletted for ribbons, a beautiful value at **$3.50.**

Send for Lingerie booklet, which will be mailed free upon request.

Write us fully as to your requirements, giving size and style desired, and our experts will be pleased to aid you in making a selection that will surely please you.

All inquiries and orders should be addressed to

D. J. Healy SHOPS

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ALEXANDER'S

Summer Shoes for Winter Tourists

Easy fitting, well shaped shoes are most essential for the comfort of travelers in Florida, the West Indies, Egypt or the Mediterranean ports. Complete outfits can be quickly chosen from the large stock and varied styles here. White Shoes high or low cut, Tan and Brown button or lace, Oxford or Pump—Rubber Soled Shoes for steamer wear—Brown Buck Boots for golf—Extra High Top Boots for tramping trips.

The Annual Sale of Discontinued Lines and Small Lots will continue during January. While the sizes are not complete in each lot, the reductions make it profitable to spend a little time in getting the right size.

Andrew Alexander
Sixth Ave. at 19th St., New York

"The Crown Has It."

USE **BATHODORA** DAILY

THE BATH POWDER FRAGRANT

BEAUTY CULTURE AT HOME

IT is not Vanity alone, but good, plain common sense that makes every woman want to appear at her best.

¶ What woman does not long for a fine, clear, rosy complexion—a beautiful, satin-like skin—all evidences of refinement and careful grooming?

¶ Hundreds of thousands of dollars are spent annually in the quest for beauty and the results are more than often most unsatisfactory. Yet it's so simple:

JUST BE CLEAN

Absolute cleanliness is the fundamental principle in the "Beauty Culture" scheme.

Plain water is usually hard, and, combined with most soaps, irritates a delicate skin and makes it rough, sallow and thick.

Shake a little BATHODORA in the bath water and you solve the whole difficulty—you become absolutely clean.

BATHODORA is a shining white powder, pure and soft as fresh snowflakes and fragrant as Spring blossoms. It makes the hardest water soft and delightful as raindrops. BATHODORA used daily makes the skin absolutely clean and the pores active. BATHODORA is the greatest aid Science has yet discovered for acquiring a beautiful complexion at the minimum of cost.

Bathodora is put up in large and small packages, and you can have your daily bath scented with violets—the crisp, spicy English Lavender, the fragrant Crab Apple Blossoms, or the exquisite delicate Rose. Use BATHODORA every time you wash. Be sure and take a supply along with you when you go traveling

Sold by Dealers of Prominence

Our Book, "The Bath Luxurious," Free to You

You may prove by return mail what has been said of Bathodora. Send your name and that of your favorite dealer for sample of Bathodora and a dainty booklet, "The Bath Luxurious," which tells how to cultivate beauty at home. Write Dept. E. Enclose 4c. postage.

The Crown Perfumery Co. of London

MAKERS OF CROWN LAVENDER SALTS

30 East 20th Street, New York

This Will Put a Crimp in Your Hair

without burning, breaking or otherwise injuring it. Produces a ***natural*** wave much more attractive than artificial marcelling.

PARIS UNDULATOR

PATENT APPLIED FOR

Will wave a switch or transformation. Set of eight sent prepaid for $1.50. **Money refunded if not entirely satisfactory.**

Send for Our Instructive Leaflet

JEAN HUNTINGTON

***Chicago Office:* 1406 Michigan Avenue**

THE VANITY SHOP OF KENOSHA, which is in Wisconsin

(1)

ON HER DRESSING TABLE

WOMEN who are the fortunate possessors of costly pieces of jewelry will appreciate the value of a small safe which can be bought for the trifling sum of $7.50. It is to be screwed to the wall, the shelf of a closet, in the bottom of a bureau drawer, or anywhere most convenient, from the inside, by four stout screws, and the lock is an excellent combination. While one cannot truthfully describe this safe as burglar-proof, it is an absolute preventative of petty larceny and affords a safe place for the guarding of such jewels as are worn every day or with frequency. This is one of the most practical devices seen for many a day, and worth the money many times over for those who have valuable jewelry to protect.

AN EXPENSIVE PERFUME

Seven dollars and a half may seem a large sum to pay for a bottle of perfume from a strictly practical point of view, when one has not close acquaintance with the wonderful production in question; but this is heralded as the most exclusive novelty of the season in its way, and has a most entrancing fragrance hardly possible to praise too highly. Then again, the bottle is large and the perfume highly concentrated, so that a mere drop or two goes a long way. A thousand rare blooms might have contributed their sweetness to make so exquisite a scent, and though perhaps a trifle heavy, it has a beguiling charm only possible to realize by experience. It comes from the laboratory of a famous French perfumer, who prides himself that this, his latest production, is also his *chef d'ouevre*. Those whose purse limits preclude the possibility of reveling in such rare and high-priced extracts will wisely choose another of the newest perfumes selling for $3.75 a bottle, and almost equally delicious in fragrance. It has a fresh, sweet foundation, upon which the rather heavier and predominating scent is imposed. A really delightful perfume which I do not fear to recommend without reserve.

FAR BETTER THAN BANTING

In our last number I made mention of a new method for the reduction of superfluous flesh, and during the intervening fortnight I have given it personal trial in order to find out its exact possibilities. The treatment occupies an hour and a half of time, but this allows for dressing and undressing; it is founded on a healthy, practical method, and should serve in building up strength, while at the same time reducing superfluous fatty deposit beneath the skin. Having divested oneself of clothing, an electrical blanket is laid under and over the body, wrapping it carefully around so that there are no chinks or crevices for the air to creep through. This blanket is a network of electric wires, securely hidden away between a double layer of rubber which is, as all the world knows, a perfect non-conductor. The electricity is merely for heating purposes, and by its means the blanket generates any desired degree of heat, engendering profuse perspiration. It is far better than a Turkish bath, and not exhausting, as the head is not heated at all and one can breathe the fresh, cool air while the body is perspiring profusely. After from half to three-quarters of an hour of this treatment, a shower, needle bath follows, this being most exhilarating if the water be gently turned on from tepid to cold. Massage is the final stage and the woman who has this part of the work in charge is one of the most proficient in the city, having been for many years in the employ of a well-known gymnasium for women. She uses a special preparation containing alcohol to prevent the patient from catching cold, and several ingredients which aid in the reduction. This massage is a splendid operation for the physical health, stimulating the circulation, invigorating the body, and toning up the whole system. When weighed before dressing, a pound and a half or two pounds will have disappeared, and the whole body will be in a glow, the feeling being that of rest and exhilaration rather than exhaustion which sometimes follows baths.

A winter of these treatments twice a week should make one feel like a new person and reduce the weight to normal proportions. More than this, the massage gives the skin exquisite pliancy and softness, while the needle baths are a protection against taking cold. Altogether, it is a sane, common sense method of achieving the result all women seem to aim for nowadays, and as the originator and specialist in charge is a trained nurse who is thoroughly proficient in her profession, every confidence may be had in her discretion in the matter of length of the heat bath and the strenuousness of the massage. The price per single treatment is $2.50, but a considerable reduction is made where a series is taken.

THE QUEEN'S FAVORITE

Among floral perfumes, none occupies higher favor at present than that of the lily of the valley, and for the past year its vogue has been ever on the increase, partly, perhaps, because of the extreme fondness of the present Queen of England for this flower. From Paris comes a wonderfully fragrant extract of lily of the valley, whose fame is spreading rapidly; the success of this perfume is immense. Everyone seems to want it, as it combines great delicacy with persistence. The same delicious odor can be had in powder, soap, toilet water, lotion and sachet.

The WELL-DRESSED MAN

BEFORE deciding definitely on just what should be included in the wardrobe for a few weeks in the south, it is well to consider where one intends to go, how long one proposes to stay, and what one expects to do, but as exactly the same question comes up in regard to a summer vacation in northern latitudes, all the northern man need bear in mind is that winter dress in southern climates is nothing more, nor less, than summer dress in the north. Of course one may find it advisable—or even necessary—to take more formal attire to the "fashionable" resorts, where everyone "dresses" a good deal, than to informal places, and yet even in this there is less of a distinction than there used to be, perhaps for the reason that nowadays the conventions are about the same among people of refinement everywhere, and at the same time the rules of fashion—or perhaps I should say its fads—are less strict than in former times.

IN THE FAR SOUTH

When packing up for a visit to one of the far southern resorts—say Cuba, or Porto Rico, or Nassau, or even Palm Beach—one may, no doubt, dispense with a few of the things one might find serviceable at Pinehurst, or Augusta, or even St. Augustine, and the same, turn about, applies when preparing for a stay at a place above St. Augustine. Generally speaking, however, it is well to go prepared for a fairly wide range of temperature, and in the middle southern sections, at any rate, there is always a risk in making either too much or too little provision for cool weather. If, in starting from the north, one wear a winter suit and hat, and takes a light and medium weight top coat, with a few extra suits of heavier underclothing, a knit waistcoat or light sweater and a fairly heavy pair of street gloves, one will be prepared for any kind of weather one is at all likely to get, and at the southern places, as during the summer months in the north, the sack suit is the only one that need be given much consideration for day wear. Such formal clothes as the frock coat, or the morning coat, which has now so largely taken its

(*Continued on page* 78.)

"The Crowning Attribute of Lovely Woman is Cleanliness"

Naiad Dress Shield

ODORLESS HYGIENIC

Supreme in

Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. **It does not deteriorate with age** and fall to powder in the dress—**can be easily and quickly sterilized** by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. *Every pair guaranteed.*

The C. E. CONOVER CO., Mfrs.,
101 Franklin Street :: :: :: New York

"Lansdowne"

The one dress fabric that meets every requirement of fashion and fastidious women

Dyed in sixty shades, covering every tint and color

Genuine perforated every three yards on the selvedge

WM. F. READ

FOR SALE AT ALL GOOD STORES

The Improved and Perfected Brassiere Combined With Dainty Corset Cover

THE C. & H. BRASSIERETTE, $1.50.

YOU will appreciate the merits of this new Brassiere. It not only supports the bust firmly, naturally and comfortably, but also eliminates the unsightly corset ridge and conceals the prominence of fleshy shoulder blades. The

C & H

BRASSIERETTE

has a high, close-fitting back, which prevents the flesh from bulging over the corset, keeps the shoulders erect and rests the back. It has a scientifically designed bust supporter, which holds the bust correctly—will not flatten and press it upward (a fault found with most bust supporters). It gives the figure graceful lines and makes a perfect foundation for the draping of outer garments. It fastens in front with rustless hooks and eyes, and is adjusted by lacing to suit the wearer.

The semi-fitted Nainsook Corset Cover, *which covers the front only*, is daintily trimmed with lace and ribbon. It causes no fullness whatever.

Made in sizes 32-48 bust measure. On sale at most all Corset Departments. If your dealer cannot or will not supply you, order direct, and ask for our illustrated style book.

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Send us the Color and Flower Scheme of your Wedding, the number of guests expected at the Reception and the size of the Bridal Party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas, with prices of Wedding Cake in Boxes with monograms of distinctive design, filled with DEAN'S famous Wedding Cake; the Bride's Cake, containing special gifts; unusual Favors for the Bridal Party, Cases for the Ices, Special Confetti, the Bride's Cake Knife, etc., etc.

Expressage prepaid on all Wedding Orders to any express point within 300 miles of New York City.

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Ask for the brand that has made Cocktail drinking popular. Accept no substitute.

Simply strain through cracked ice, and serve.

Martini (gin base) and Manhattan (whiskey base) are the most popular. At all good dealers.

G. F. Heublein & Bro.
Sole Props.
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A BOTTLED DELIGHT
Club Cocktails

Intending purchasers of a *strictly first-class* Piano should not fail to examine the merits of
THE WORLD RENOWNED

SOHMER

It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequaled durability, elegance of design and finish. Catalogue mailed on application.

The SOHMER CECILIAN INSIDE PLAYER SURPASSES ALL OTHERS

Favorable Terms to Responsible Parties

Sohmer & Company
315 5th Ave. Cor. 32d St., **New York**

The WELL-DRESSED MAN

(Continued from page 76.)

place, are no more needed at Palm Beach in January than they are at Bar Harbor in July, for though one might, perhaps, *make* the occasion for wearing the latter at an afternoon gathering of one kind or another, it is doubtful if it would ever be found essential to good form.

THE DINNER COAT MOST WORN

It goes without saying, on the other hand, that the evening suit must be included in one's wardrobe, and while in theory the long coat is almost always the more correct, in practice the dinner coat is usually the most worn about hotels, and at dinners of informal character. Such may be less true of Palm Beach, for example, than of most of the other places, but in any event it is well to take it, if trunk or bag space is not limited, not, however, when it is, for in taking only one evening suit anywhere the "full dress" is always to be selected in place of the informal suit, and for the reason that it is always "right," whereas the latter may only be so on certain occasions. At a formal dinner or dance, for instance, full evening dress is the only correct attire the world over.

I hardly believe it is of much use to say anything concerning the style of sack suits in such an article as this, for while the smart tailors might, and possibly do, take advantage of the southern season to get out a few advanced fashions—that is to say fashions of the coming summer, rather than those of the summer that has passed—as a matter of fact there is so very little change from one season to another that one may quite as well wear his last summer's suits as go to the trouble of getting new ones. I am speaking, be it understood, of the average man, who doesn't especially want to advertise himself as a "leader" of fashion, and I mean, of course, if his last summer suits are in good condition. Indeed this "leader of fashion" idea makes slight appeal to the well-dressed man of to-day. He wants to be correct, of course, not out of date, and in thoroughly good style, but the ultra-new or fanciful in cut or finish, or the attempt at it, is now largely confined to the "stage suit," the cheap tailor and the youth who doesn't know any better. Generally speaking—and I think this will apply as well to next summer's clothes—the coat should be of moderate length (tending toward shortness) with moderate spring in seams, with sloping (though not exaggerated) shoulders and of simple finish; the waistcoat single-breasted and the trousers straight and of medium (tending toward narrow) width, and this is about all that need be said.

TYPICAL SUMMER CLOTHES

Of course, flannel and other light weight fabrics, such as mohair, pongee and mixed silk materials, are especially in vogue at the far southern resorts, as they are in the north in summer, but worsteds, tweeds, cheviots and homespuns are all quite "en regle," and it is, as said, a mistake to rely only on the very thin cloths. Then, too, for a stay of some weeks it is well to take along one or two suits of darker material, for one may need them to give a bit more formality to one's dress, than flannels or homespuns.

Neither the full dress nor the dinner coat suit for the south need be different in weight or material from those worn in the north. Few men have evening clothes for distinct summer use, and if the fabrics are of a medium weight, as they should be, it is not in the least necessary.

Naturally one will need all the accessories of day dress, and of evening dress, excepting the silk or opera hat. Naturally, also, their styles are precisely the same as here. Some soft and evening shirts, some bow and four-in-hand ties, the right kind of boots and shoes, a straw hat and cap—in short, the summer dress of the north. How much, depends upon the duration of one's "trip," but for three weeks or so, say a half-dozen soft shirts of summer fabrics; bow and four-in-hand ties as one likes; from six to eight evening shirts; six white ties; a dark tie or two for dinner coat; a few white waistcoats; a dozen collars of evening dress styles; two or three pairs of white gloves; evening dress shoes; sufficient hose and handkerchiefs; a dozen or so turn-down collars; a few light waistcoats of flannel or other fabrics; a belt or two; a light-weight sweater; six pairs of light and medium weight underclothes, pajamas, a bathing suit, and the necessary toilet articles. If one is to play golf, or tennis, the clothes for these games should be included, and a raincoat and umbrella are a matter of course. How.

AN APPEAL THAT SHOULD BE HEEDED

IF the educators of this country have at last awakened to the fact that industrial education is the imperative need of nine-tenths of our public school children it is because such enlightened men as the late General Armstrong at Hampton and Booker T. Washington at Tuskegee have demonstrated upon a large scale what incalculable benefits hand training confers on any class or group of children to whom it is taught. All efficiently administered industrial institutions have a claim on the generous support of the public. They equip a child with hand skill and endow him with a weapon with which he can win his battle with life, and the community be saved the expense of his maintenance later in jails or charity institutions because of his inability to support himself.

It is especially desirable that colored children be afforded opportunity for vocational training, as, for one thing, the sphere of their economic activities is much more restricted than that of white men, owing partly to race prejudice, but even more to the fact that all but a small minority of the eleven millions of colored people live in rural communities where there are comparatively few opportunities for employment.

AMONG DESERVING INSTITUTIONS

Among the institutions that have done admirable work among the southern negroes is the Slater Industrial and State Normal School located at Winston-Salem, N. C. For one thing, the influence of the school has been such as to eliminate all race friction in the entire vicinity—a notable achievement. The institution, which has been established for some time, owns lands, buildings and appliances worth $50,000. These holdings testify to the confidence with which it is regarded by its supporters. Another evidence of the esteem in which it is held was the establishment of a hospital for the care of the sick, where colored girls can be educated to be trained nurses, a profession which the people of the south consider especially fit, for, once learned, they can readily secure employment either in their home community or elsewhere.

Toward the establishment of this hospital a citizen of Winston-Salem offered $5,000, on condition that the trustees would raise a like amount. The offer was accepted, the $10,000 secured, and a hospital worth double the amount has been built, as students of the school and friends of the institute contributed much of the manual labor. Even more significant testimony as to the estimate of the results of the system of training upon the colored people was the offer of $12,000 by the State officials for the general purposes of the school, on condition that the trustees raise the same amount. The State has even gone so far as generously to advance a part of the $12,000, and an appeal is being made to the people of the north to help the trustees to raise the remaining $12,000. With $24,000 this efficiently managed school can increase the efficiency of the plant at least $48,000, as the colored people will do all the manual labor free.

DIRECTIONS TO CONTRIBUTIONS

The education and ethical development of the colored race is not a local matter; on the contrary, it is a national question and one in which the big cities of the north have much at stake, as it is to them that unskilled young men and women of the colored race drift by the thousands, already making for some of them a serious race problem.

Send contributions—the larger the better, of course, although even one dollar will be welcomed—to Mr. W. A. Blair, Vice-President of the People's National Bank, Winston-Salem, North Carolina.

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Stamped on a Shoe Means Standard of Merit

Advance Footwear Fashions For Southern Wear

Mail Orders Promptly Filled

In ordering by mail give size and width usually worn, and mention Style Number desired.

WOMEN'S WHITE BUTTON BOOTS

Made in White Buckskin, White Calfskin and White Canvas, at the following prices:

Style No. 454.	**White Buckskin,**	- -	**Price, $8.00**
" **No. 725,**	" **Calfskin**	-	" **6.50**
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SEND FOR THE "CAMMEYER" STYLE BOOK containing more than 250 Footwear Fashion Pictures of the latest distinctive "Cammeyer" Styles, with full instructions—**HOW TO ORDER BY MAIL—SENT FREE** to any address on application.

Satisfaction absolutely guaranteed.

"CAMMEYER"

AMERICA'S LARGEST SHOE HOUSE

Sixth Avenue and 20th Street, New York City

Berthe May's Maternity Corset

Insures ease and comfort, and permits one to dress as usual, to preserve a normal appearance and to pursue her customary avocations.

The lacings at the back only, and the absence of elastic contribute to the simplicity of this corset, the superiority of which is vouched for by physicians.

Your own physician will recommend it.

Send stamp for illustrated Booklet No. 14, photographs and full information to

Berthe May, 125 W. 56th St., New York

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A shop that is different

Announce their showing of Artistic and Distinctive Gowns for Southern wear.

These gowns are stamped with a charm of originality that makes them of that "strongly different" type so much desired and so difficult to attain.

Trotteur Gown of white cotton crepe, hand embroidered, "Liberty Pattern" on skirt and bodice in "Pat" green. Skirt let in with bands of fillet lace over green net. Same suggestion at shoulders. Valenciennes yoke and undersleeves.

We also carry out this model in charming tones of Copenhagen Blue, Yellow or Cerise embroidery as suits your fancy.

$65

Your inspection solicited

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Telephone 4708 Murray Hill

"I use only Hinds Honey and Almond Cream for my complexion. It is particularly good for roughness of the skin and chapping.

No doubt your complexion is clear, fresh and attractive, but there may be times when exposure to the weather has roughened or dried the skin, or caused irritation or chapping. It is *then* that you should apply

HINDS HONEY AND ALMOND CREAM

for it will at once restore the skin to its natural soft, smooth, perfect condition. Any tendency to small wrinkles will be overcome.

Complexions that are dull, sallow or show eruptive conditions will be benefited within a very short time by the cleansing, purifying, invigorating and wonderful healing properties contained in Hinds Honey and Almond Cream. For baby's skin and scalp troubles there is nothing so quick to give permanent relief.

GUARANTEE: We positively guarantee that Hinds Honey and Almond Cream is absolutely pure and safe to use at all times; that it contains no bleach; that it is not greasy; that it CANNOT POSSIBLY CAUSE HAIR TO GROW.

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are rapidly becoming users of Hinds Honey and Almond Cream. It stops the smart, heals the close shave, and keeps the skin soft and smooth.

OUR FREE TRIAL BOTTLE and Booklet for the care of the skin will be gladly sent to any lady or gentleman who requests it.

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A. S. HINDS, 19 West Street, PORTLAND, MAINE

Ideal Gift for Baby

The Stuart "Cozikid"

A new garment that protects baby from curls to toes when traveling. Fine for the auto, the go-cart or outdoor sleeping. Made of double thickness eiderdown—very warm and comfy—and beautiful too. Bound with pink, blue or white ribbon. A fine gift for Baby—at any time. **$6.20** Postage or express prepaid.

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52 pages—300 illustrations

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Hair colored with La Mira has the fine natural lustre of healthy hair and cannot be detected under any light. If you have experienced unsatisfactory results with so-called "hair dyes," apply La Mira and enjoy the satisfaction of knowing that the beautiful glossy color of your hair is permanent.

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Selling Agent for
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DRESS *on the* STAGE

THE fine art of dressing well may be an individual endowment, or it may be due to the cleverness of one's modiste, or possibly both, but the leading feminine figures of grand opera are quite as famous for their way of wearing the superb costumes devised for their return flittings each season, as for the costumes themselves. Miss Geraldine Farrar is one of those artists who gives great personal chic to everything that Madame Paquin devises for her, and that celebrated couturière's ingenuity and skill are taxed, oftentimes, to originate new ideas to satisfy the charming and vivacious wearer of her creations.

FOR AN EVENING CONCERT

One of her evening concert toilettes is truly a picture gown, and Miss Farrar is most bewitching in it. The foundation is of changeable rose-gold tissue, with a soft drapery of gold net that falls from the bust to the foot, and is heavily encrusted with gold and pearl trimming, set with large topaz jewels. The tunic of white-and-gold brocade forms a detachable train that is adjusted at the back waist-line with a habit-back effect. This slopes down to the middle-front, where the two ends are caught together, over the net drapery, and tied there with a heavy cable cord that swings with every movement. The short sleeves of the décolletée bodice are of the gold trimming that appears elsewhere, and the elaborate corsage decoration of the same is heavily enriched by the addition of long turquoise tubular beads and medallions, topaz jewels, pearls and iridescent discs. A head-piece shaped like an elongated half-handkerchief is made of gold net encrusted with this jeweled gold trimming. It encircles the head, and is further embellished with dangling pearl ornaments that hang over one ear in picturesque loops.

PICTURESQUE

One of Miss Farrar's most picturesque toilettes, this season, is an afternoon concert dress of salmon-pink satin, veiled with a self-colored petticoat of mousseline de soie that is bordered with chinchilla fur. The tablier front is charmingly outlined with bead banding of pink crystal and coral. The train of salmon-pink brocade is caught together at the front with a gorgeous jeweled button, and smaller matching buttons adorn the bodice where the kimono sleeves are brought over to form the square neck. A soupçon of black velvet, just above the ceinture, and also of black chiffon on the sleeves, is very smart and attractive.

That color known as "bleu de France" is a favorite with the prima donna, and very chic is an afternoon gown of charmeuse in that shade, having sleeves of beaded net—white porcelain beads on black net—the draped skirt showing a tunic effect of matching velvet. A large black satin hat, faced with the same blue, is trimmed with flat ostrich bands of white in which nestles a silver rose with a pink heart. Another pretty afternoon gown is of vivid emerald-green crêpe météore—a color to which also she is very partial—draped with black satin. The sleeves are the most striking feature of this wonderful Paquin creation, for they are very ornate with beading, and unite many colors in their ensemble—blue and white and purple and yellow and black and red—but the result is most artistic and pleasing.

EFFECTIVE CERISE GOWN

An adorable costume of Miss Farrar's is intended for evening concert wearing, and the dazzling color scheme is so subtly blended that no one but such a consummate artist as Madame Paquin would have dared to attempt it. Such a brilliant cerise is the Directoire satin of this superb toilette that it is almost blinding in its intensity. Panels of gold net covered wth iridescent blue are inserted here and there, and the skirt has a border of sable fur. The décolletée bodice is mostly of gold net—one sleeve being garnished with a narrow banding of the fur—and there is a high cerise girdle. It is a delightful and most becoming toilette, admirably adapted for the purpose intended.

BLANCHE BATES IN WIDOW'S WEEDS

It is not so far a jump as one might think from Geraldine Farrar and the Metropolitan Opera House to the Hudson Theatre where Blanche Bates is appearing in "Nobody's Widow," and some very smart gowns.

That Miss Bates dresses the part of Roxana Clayton with charming chic and novelty cannot be denied by anyone. By reason of their weeds, widows are a class unto themselves in matters of attire, but Roxana's appearances are attended with such new and startling effects that she deserves the palm over all the other widows, whose husbands are either dead or alive.

One's eye is caught immediately by the smart bonnet that she has adopted, before one really takes in the details of her gown. Made of heavy English crape, around a bandeau that encircles the head, having the long veil caught again at the nape of the neck, this bonnet resembles a mob cap. It is faced back, at the front, with a lace-edged frill of white silk mull that surrounds the countenance, and is tied with a white mull bow and ends at the left side of the chin. When removed, her flat Roman coiffure is seen to be banded with wide black satin ribbon, and long jet earrings come into prominence. Her three-piece costume of black cachemire de soie is heavily trimmed with English crape, and the over-garment, which is removed directly after entrance, has wide pointed sleeves, and also peplum points on the coat-skirts, both deeply faced with crape. The tunic, similarly faced with crape, shows the same pointed effect, being brought down in two side portions to meet above the right knee, whence a narrow crape panel falls loosely to the foot. The foundation skirt shows the satin side of the cachemire in occasional gleams through the pointed ends of the long tunic, and the bodice is made with a Dutch neck that is outlined with a suggestion of silver. There are short kimono sleeves over pretty undersleeves of black jetted net. Later in the act, she dons a strand of pearls.

In the second act Roxana has discarded her most becoming weeds, and appears in a gorgeous "second mourning" creation. This is made upon a fourreau of silver cloth, which is trimmed around its narrow foot circumference with a deep band of silver-run Malines lace that gives a charming encrusted effect. Over this, falls below the knee, the stunning Empire tunic of gray charmeuse, showing raised figures in violet velvet, set cross-wise of the material. The train, however, is hung length-wise from the middle-back of the bodice, where it is held by a square piece of dull silver trimming, the bodice being further decorated with violet and dull-silver banding. The upper arm is prettily disclosed through open spaces in the elbow sleeves, and a single gardenia in the corsage gives a chic touch. The detached effect of the train is especially to be observed, because it hangs quite loose from the rest of the gown, being caught only twice on each side with shamrock motifs made of the charmeuse, and swinging around without much respect to the tunic, which it is supposed to complete. In this toilette incarnation, Roxana shows a distinctly original head-dress of royal purple velvet, which forms a cap that is flat on the top, but quite full on the sides and back. This cap is decked with a purple aigrette and dull silver ornament on one side, and afterward, when the cap is removed, the hair is seen to be banded with a wide silver ribbon in the style adopted by Roxana throughout the play.

SILVER AND PURPLE NEGLIGÉE

The third act is really a continuation of the second, but the widow, who has just been newly and duly wedded to her former husband, supposed to be dead, has substituted for her violet-and-silver finery a stunning negligée of white voile de soie, veiled with an over-garment of royal purple marquisette. It is hemstitched along its lower edge, and swoops down to the limit of the train, being trimmed across the shoulders with a wide band of silver-run lace. This smart drapery is embellished at the ceinture in front with a flat silver rose that matches this decorative trimming and the hair-banding to perfection.

Afternoon gown of Migel Quality Madame Butterfly Marquisette showing the new side opening with tassel treatment.

Paris Demands

sheer costumes—clinging effects, obtainable only in fabrics of the most diaphanous quality.

The spring wardrobe of every well-dressed woman will observe these requirements, and possess at least a gown or waist of

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S O C I E T Y

CALENDAR *of* SPORTS

AVIATION

Apr. 11th-26th.—Nice.

AUTOMOBILING

Jan. 21st.—Eleventh National Automobile Show; Madison Square Garden, New York.

Jan. 28th-Feb. 11th.—Tenth National Automobile Show; Coliseum, Chicago.

Feb. 27th-Mar. 4th.—Fifth Annual Automobile Show, under the auspices of the Boston Dealers' Association.

Mar. 4th-11th.—Ninth Annual Automobile Show in the Mechanics' Building, Boston, under the auspices of the Boston Dealers' Association.

Mar. 25th-Apr. 8th.—Automobile Show, under the auspices of the Automobile Dealers' Association of Pittsburg, Pa., at Duquesne Garden.

MOTOR BOATING

Feb. 21st-Mar. 4th.—Annual Motor Boat Show; Madison Square Garden, New York.

TENNIS

Feb. 22d.—Seventh Regiment Tennis Club, New York City. Indoor championship for men.

Feb. 28th.—Palm Beach Tennis Club, Palm Beach, Fla. Championship of Florida.

March 7th.—Vedado Tennis Club, Vedado, Havana, Cuba. Championship of Cuba.

March 11th.—Seventh Regiment Tennis Club, New York City. Indoor championship for women.

BENCH SHOWS

Jan. 24th-26th.—Pine Tree Kennel Club, Portland, Me.

Jan. 25th-28th.—Cleveland Fanciers' Club, Co., Cleveland, Ohio.

Feb. 7th-10th.—Fanciers' Association of Indiana, Indianapolis, Ind.

Feb. 13th-16th.—Westminster Kennel Club, New York City.

Feb. 21st-24th.—New England Kennel Club, Boston, Mass.

SWIMMING

Jan. 14th.—Cornell vs. Princeon; Tiger Natatorium, Princeton.

Feb. 11th.—Princeton vs. Columbia; New York.

Feb. 19th.—Princeton vs. Penn; Philadelphia.

Feb. 26th.—Princeton vs. Yale (place not decided).

March 4th.—Intercollegiate Championship, at Columbia.

March 11th.—Triple meet; Amherst, Brown and Williams; Amherst.

HOCKEY

Jan. 13th.—Hockey Club vs. Crescent A. C. (League); St. Nicholas Rink.

Jan. 14th.—Yale vs. Dartmouth; Boston.

Jan. 14th.—Amherst vs. Springfield Training School, at Springfield; Short Hills Hockey Club, New Jersey Amateur Hockey League Tournament, at Englewood Field Club; Montclair A. C., at South Orange Field Club.

Jan. 14th-30th.—Intercollegiate Games, St. Nicholas Rink, New York.

Jan. 21st.—South Orange Field Club at Englewood Field Club; Short Hills Hockey Club at Montclair A. C.; Amherst vs. Williams, at Williamstown.

Jan. 25th-26th.—Amherst vs. Massachusetts Institute of Technology, at Boston.

Jan. 28th.—South Orange Field Club, at Montclair A. C.; Englewood Field Club, at Short Hills Hockey Club.

Feb. 4th.—Amherst vs. Yale, at Amherst.

Feb. 11th.—Amherst vs. Trinity, at Amherst.

Feb. 18th.—Amherst vs. Williams, at Andover.

SKATING

Jan. 17th, 24th and 31st.—Roller Skating Club; St. Nicholas Rink.

GOLF

Jan. 14th.—Annual Meeting United States Golf Association, Blackstone Hotel, Chicago.

Jan. 12th-14th.—Pinehurst, N. C., Annual Advertising Men's Tournament.

Jan. 24th-28th.—Pine Beach, Fla., New Year's Tournament.

Feb. 6th-10th.—Palm Beach, Fla., Lake Worth Tournament.

FENCING

Jan. 23rd.—Foil Competition A. F. L. of America; N. Y. A. C.

Feb. 13th.—Fencers Club N. Y.; Junior Team Foil Competition.

Feb. 25th.—Naval Academy, Annapolis, vs. Penn.

BASKETBALL

Jan. 17th.—Senior Basketball League; Berkeley School; Berkeley Lyceum.

Jan. 17th.—Columbia vs. Princeton, at Princeton.

Jan. 20th.—Cornell vs. Columbia, at New York.

Jan. 21st.—Yale vs. Pennsylvania, at Philadelphia; Princeton vs. Cornell, at New York (Columbia University).

Feb. 3rd.—Pennsylvania vs. Yale, at New York.

SHOOTING

The Shooting Box of the Oakland Golf Club is now open. Sweepstakes every Saturday at 2.30 P. M. Club Handicap, Lincoln's Birthday, February 13th, at 3 P. M., and on Washington's Birthday, February 22nd, at 3 P. M.

AMATEUR ATHLETIC MEETS

Jan. 14th.—Hudson Guild Games; Twenty-second Regiment Armory.

Feb. 4th.—Irish-American A. C. Games; Madison Square Garden.

Feb. 10th.—Caledonian Club Games; Madison Square Garden.

Feb. 18th.—New York A. C. Games; Madison Square Garden.

Feb. 25th.—Fordham University Games; Twenty-second Regiment Armory.

ICE BOATING

Jan. 31st.—Races at Long Branch, N. J., and Red Bank, N. J., and Fairhaven, N. J.

DIED

Alexander.—At her residence, 10 West 54th Street, Dec. 19, 1910, Susan Mary Alexander, widow of the late Henry M. Alexander, aged 83.

Childs.—At his residence, Brier Knoll, Great Neck, L. I., Dec. 22nd, Harris C. Childs, aged 77.

Hamersley.—In Hartford, Conn., Dec. 16th, Jane de Peyster, only daughter of Judge William Hamersley.

La Montagne.—At Woodmere, L. I., on Dec. 22nd, Ernest Charles, son of the late Edward La Montagne, aged 56.

Landon.—At Yonkers, N. Y., Dec. 16th, Melville D. Landon (Eli Perkins), aged 71.

Minor.—On Dec. 22nd, at Markham, Va., Katherine Berkeley, daughter of the late Dr. James M. and Ellen Pierpont Minor.

Moore.—On Dec. 15th, at New York, Clement Clarke Moore.

Norrie.—On Dec. 22nd, at 15 East 84th Street, New York, Lanfear Norrie.

Peabody.—On Monday, Dec. 26th, at 34 Gramercy Park, Athenia, widow of the late Judge Charles A. Peabody and daughter of Anthony Rutgers Livingston.

Robb.—On Dec. 27th, at the residence of her father, James Hampden Robb, New York, Harriet, youngest daughter, aged 29.

Tuttle-Smith.—At Ridgefield, Conn., on Dec. 18th, James Tuttle-Smith, D.D., aged 80 years.

Wysong.—On Dec. 21st, at his home, Greystone, Newport, John J. Wysong.

(*Continued on page* 84.)

COLGATE'S CASHMERE BOUQUET TALC POWDER

The pleasure of its use will be doubled by the knowledge of its utility.

It is the *real* Boric Powder, excelling in healing and antiseptic ingredients.

Send for our dainty VOGUE PACKAGE of Colgate's Dental Cream, Cashmere Bouquet Talc Powder and Toilet Soap.

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COLLARS

with Barrettes of real or artificial diamonds, mounted in Platinum or Silver, Platinum plated.

New Cobweb Plaque Necklace

of Platinum and Genuine Diamonds in combination with Fredericks' Scientific Pearls, Rubies, Emeralds or Sapphires

Dinner Rings, Bayaderes. Pendants. Hair Barrettes and Combs of cobweb designs.

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Fredericks' New Scientific Pearls

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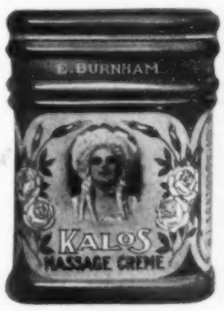

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S O C I E T Y

(*Continued from page 82.*)

ENGAGED

Bailey-Gibbs. — Miss Elinor Frances Bailey, daughter of Mr. Benjamin Franklin Bailey, to Mr. Harold Byron Gibbs, son of Mr. Edmund Doubleday Gibbs, of Philadelphia.

Beard-Mix.—Miss Ann Virginia Beard, daughter of Mr. Ilmer M. Beard, of Baltimore, to First Lieutenant Guy Agard Mix, Coast Artillery Corps, U. S. A., son of Mr. John B. Mix, of Albany.

Branch-Snead.—Miss Mary Cooke Branch, daughter of Col. James R. Branch, of Richmond, Va., to Mr. Thomas Burton Snead, of Richmond, Va.

Bourne-Strassburger.—Miss May Bourne, daughter of Mr. Frederick G. Bourne, of Oakdale, L. I., to Mr. Ralph Beaver Strassburger, of Morristown, Pa.

Brun-Tiers. — Miss Margaret Brun, of Montreal to Mr. Cornelius Tiers.

Bullard-Gifford.—Mrs. Anna M. R. Bullard, daughter of Mrs. Daniel S. Riker, to Mr. Samuel T. Gifford, both of New York.

Fearn-Inkersley.—Mrs. Walker Fearn, of New York, to Mr. Arthur Inkersley, of Lyme Regis, England.

Freeman-Baker. — Mrs. Frank Morgan Freeman to Mr. John Blake Baker.

Gould-Decies.—Miss Vivien Gould, second daughter of Mr. George Jay Gould, to John Graham Hope Horsley-Beresford, D. S. O., fifth Baron Decies, of London.

Dixon-Gilpin. — Miss Madeline Dixon, daughter of Dr. Robert Brewer Dixon, to Mr. Donald Newcomer Gilpin, of New York.

Koen-Beardsley. — Miss Daisy Leonore Keon, daughter of Mr. Oliver Nelson Koen, of 119 West Main Street, Mannington, West Virginia, to Mr. Glover Beardsley, of New York City.

Lamb-Riley.—Miss Mary A. Lamb, daughter of Mr. T. Avery Lamb, to Mr. A. William Riley, of New York.

McElroy-Jaeckel.—Miss Cora Bloomfield McElroy, daughter of Mr. Hugh Francis McElroy, to Mr. Albert F. Jaeckel, 2nd, of New York.

Sheedy-Livingston. — Miss Marie J. Sheedy, daughter of Mr. Dennis Sheedy, of Denver, Col., to Mr. Robert L. Livingston, of New York.

Smith-Dana.—Miss Ethel Nathalie Smith, daughter of the Rev. Dr. Cornelius Bishop Smith, to Mr. Richard H. Dana, Jr., of New York.

Stewart-Armstrong.—Miss Anita Stewart, daughter of Mrs. Caroline Robinson Stewart, of Atlanta, Georgia, to Mr. R. Blair Armstrong, of Atlanta.

Von Bernstorff-Pourtales. — Countess Luise Alexandre von Bernstorff, daughter of the German Ambassador and Countess von Bernstorff, to Count Herman Pourtales.

WEDDINGS

Cobb-Carpenter.—On Dec. 20th, at the Brick Presbyterian Church, New York, Mr. Candler Cobb and Miss Beatrice Carpenter, daughter of Mr. Charles Whitney Carpenter.

Moore-Morris.—On Dec. 20th, at the home of the bride's mother, Mrs. Lewis Cass Ledyard, Mr. Barrington Moore and Miss Muriel Morris.

Whiting-Harris.—On Saturday, Jan. 7th, at St. Chrysostom's Church, Chicago, Mr. Bradford H. Whiting and Miss Adele Harris, daughter of Mr. Graham H. Harris.

WEDDINGS TO COME

De Koven-Hudson.—Miss Ethel Le Roy de Koven, daughter of Mr. Reginald de Koven, to Mr. Hans Kierstede Hudson; Grace Church, New York, Jan. 18th.

Grima-Johnson. — Miss Emma Grima, daughter of Mrs. Alfred Grima, of New Orleans, to Mr. Bradish Johnson, of New York; New Orleans, Feb. 8th.

Howland-Dixon. — Miss Hortense Howland, daughter of Mr. Louis M. Howland, to Mr. Courtlandt P. Dixon, 3rd; St. Bartholomew's Church, Jan. 26th.

DANCES

Charity Ball.—Annual Charity Ball for Woman's and Child's Hospital; Waldorf-Astoria, Jan. 31st.

Colony Club Dances. — Jan. 12th, Feb. 2nd and Feb. 25th. Mrs. Howland Davis and Mrs. Robert Livingston, patronesses.

Gerry.—Mrs. Elbridge T. Gerry will give a dance at 2 East 61st Street, on Tuesday, Jan. 17th.

Gilbert.—Mrs. H. Bramhall Gilbert; theatre party, supper and dance; Sherry's, Jan. 29th.

Gould.—Mrs. George J. Gould; dinner dance for Miss Vivien Gould, Jan. 19th.

Mackay, Mrs. Archibald. — Supper and dance for her daughter, Miss Margaret Mackay, Jan. 17th.

Junior Cotillon.—Feb. 7th; Sherry's.

Saturday Evening Dances. — Jan 28th, Feb. 11th, Feb. 25th; Delmonico's.

Sloane.—Mrs. William D. Sloane; dance; 2 West 52nd Street, Jan. 30th.

Wright. — Mrs. Eben Wright; ball for Miss Leta Pell Wright; Sherry's, Jan. 13th.

A R T N O T E S

EXHIBITIONS NOW ON

New York. Knoedler's. Twelfth annual of the American Society of Miniature Painters. Jan. 14th to 20th.

Macbeth's. Portraits by Ellen Emmet.

Katz's. Recent paintings by Charles P. Gruppe. Jan. 15th to 30th.

Cooper and Griffith's. Rare early English and Colonial furniture, porcelains, etc.

Boston. 9 Park Street. Society of Arts and Crafts. Leather work, Jan. 4th to 21st.

Minneapolis. Society of Fine Arts. Paintings of Egyptian scenes by Jules Guerin. During January.

Washington. Corcoran Gallery of Art. Third biennial exhibition of contemporary American oil paintings. Until Jan. 22nd.

Congressional Library. Japanese prints from the C. S. Noyes collection.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Twenty-sixth annual of the Architectural League of New York. Jan. 29th to Feb. 18th. Exhibits received Jan. 12th and 13th.

Fine Arts Gallery. Eighty-sixth annual of the National Academy of Design. Mar. 11th to Apr. 16th. Exhibits received on Feb. 22nd and 23d.

Fine Arts Gallery. Annual of the American Water Color Society. Apr. 27th to May 21st. Exhibits received Apr. 14th and 15th.

Boston. 9 Park Street. Society of Arts and Crafts. Woodwork, Jan. 25th to Feb. 4th; and copper, brass and pewter, Feb. 5th to 25th.

Chicago. Art Institute. Annual of works by artists of Chicago and vicinity. Jan. 31st to Feb. 26th.

Minneapolis. Society of Fine Arts. Works by American illustrators in oils, water-colors and black and white. During February.

Philadelphia. Pennsylvania Academy of

(*Continued on page 86.*)

A Proposition From Paris

Crème Simon

A delightfully scented cream, free from grease or any other substance that clogs the pores of the skin.

It is not a cosmetic. It does not cover up defects or remove blemishes, but it cleans the pores and thus enables nature to work its own way. It protects the skin from the ravages of wind and cold.

It permits the enjoyment of automobiling, skating, tramping, coasting and all winter sports without the loss of the charming complexion, the velvety soft, white skin, the youthful and refined appearance that is the right of every American woman.

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Its superiority to other creams may be urged by facts, but a *trial* will more quickly demonstrate it both to your satisfaction and to ours.

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Even complexions that are naturally beautiful require more or less attention. The qualities of a good skin are subject at all times to the influence of climatic environment—whether dry, overheated or chilly; mode of living—little exercise, neglect in proper cleansing, use of deleterious cosmetics. Therefore, how necessary it is to preserve in its perfection this easily injured texture and bloom. In presenting this list of valuable preparations for the *acquirement* and *preservation* of Beauty, Mrs. Hubbard assures her patrons and clients that the ingredients therein are of unsurpassed purity and therapeutic value, and that they may be relied upon to accomplish desired results if the prescribed processes are faithfully followed.

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Grecian Daphne Skin Tonic
is a safe and efficient astringent liquid, to be used on the face instead of water. (Those who have used this preparation appreciate the necessity of it and will not be without it.) It renders the skin clear and firm, invigorates relaxed muscles and tissues, so that neither temperature nor variableness of climate will injure the complexion. It is especially recommended for loose, flabby skin and puffiness under the eyes, also for closing the pores and whitening the skin.
Price per bottle, **75c., $1.50, $3.00.**

Grecian Forehead Strap
is shaped to band the forehead in such a way as to eradicate lines and wrinkles on the forehead and in the corners of the eyes. Both neuralgia and insomnia are lessened by its use.
Price, **$4.00.**

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is pleasantly effective for sensitive, delicate complexions. It is also used as a wash with Daphne Skin-Tonic.
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permeates, tones up relaxed muscles, thus restoring the delicate contour of youth; removing lines, wrinkles, filling out hollows; builds up weakened tissues, creates a smooth, healthy complexion. Highly recommended for the removal of lines around the eyes, on the forehead, and those lines so expressive of age, from nose to mouth.
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may be used as a liquid powder. It whitens the skin, keeping it smooth and free from blemish. It is made up in different proportions and colors to suit all skins—pink, cream, white. It is refreshingly cool, and an especially good protection against sunburn and severe winds.
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FRANCOIS NEGLIGEE $8.75

The charming simplicity of this Negligee will delight you. It has a style all its own to be seen nowhere else. The material is a soft Satin Messaline of a fine wearing quality, made up in many really beautiful colors, such as Rose, Navy Blue, Pale Blue, Alice Blue, Ecru and Red. Most effectively finished with border of shaded Roses or Persian Panel effect with ribbon trimming of rich coloring.

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NOTE.—The American Women have shown their appreciation of the exquisite style, quality and low price of these garments which are produced only in my Paris workrooms. That many more may become acquainted with the desirability of purchasing these novelties, I will from time to time hold a reduction sale, making the price so low, as in the above instance that it would not cover the cost of material alone. In each sale I will offer one of my finest models.

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A R T N O T E S

(*Continued from page 84.*)

Fine Arts. One hundred and sixth annual of oil paintings and sculpture. Feb. 6th to Mar. 31st.

GOSSIP

THE fact that out of the 533 pictures selected by the jury from the 1,318 works submitted for the Winter Exhibition of the National Academy of Design, only 420 could be hung, emphasizes more strongly than ever before the utter inadequacy of the Fine Arts Galleries, in West Fifty-seventh Street, for the needs of this society. The giving over of the South Gallery to the 144 sculptures—last year there were only 30—made it necessary to place a number of oils in the outside room, in which artificial light must be resorted to, and while the arrangement proved eminently satisfactory to the sculptors, who with some justice have been asking for a fair show, it was regarded with much disfavor by those artists whose paintings had to be shown under such adverse conditions.

In the matter of awards, the Carnegie prize of $500, for the most meritorious oil painting in the exhibition, was given to William Robinson, A. N. A., for Golden Days, an autumn landscape, beautiful in its soft atmospheric effect; the Thomas R. Proctor prize, for the best portrait, to Douglas Volk, for a half-length painting of a young Puritan girl, called Marion of Heynoakes; the Isidor Memorial Medal, for the best figure composition, to Kenyon Cox, for an excellent group called Reading a Book; and the Helen Foster Barnett sculpture prize to Miss Abesternia St. T. Eberle, a young American sculptor, for a charming statuette called A Windy Doorstep.

The middle of the north wall of Vanderbilt gallery, which is considered the place of honor, was again given to John W. Alexander, the president of the Academy, whose double portrait, A Summer Day, is a characteristic work, showing two women in light summer raiment, standing in a flood of warm reflected light from a broad window, while among some of the other canvases in this gallery may be mentioned a large, glowing landscape called Farthest Hills, by F. Ballard Williams; a full-length portrait of President Timothy Dwight, of Yale University, by Edmund C. Tarbell; a cattle painting called Woodcrest Tad, by Carleton Wiggins; a studio interior, by Wm. M. Chase; a large winter landscape, by Gardner Symons; Sycamore Grove, a painting of children, by H. M. Walcott; a portrait of Col. Schuyler Crosby, by Alphonse Jongers; an autumn landscape, by C. P. Gruppe; an interior by H. S. Hubbell; a group portrait of the Coe children, by Wilhelm Funk; a Swiss landscape, by Edward Potthart; High Bridge, an excellent work, by Ernest Lawson; a portrait of a young woman, by W. T. Smedley, and a fine portrait by Adelaide C. Chase. Other paintings there are in numbers deserving special mention, not only in the Vanderbilt but in the Centre Gallery and other rooms, for nearly all the veteran artists, including E. T. Henry, Edward Gay, Robert Van Boskerck, George Smillie, Lydia Emmet, C. T. Chapman, J. G. Brown, Guy Wiggins, Hobart Nichols, Kenyon Cox, Louis Betts and Lillian Gunth, are represented, and there is a large representation from such of the younger men as George Bellows, Ernest Blumenschein, Reynolds Beal, John W. Breyfogle, Charles Billenger, Norwood MacGilvary, C. P. Gruppe, Wilton Lockwood, Ernest Peixotto, Cullen Yates, W. T. Smedley, Joseph Boston, Alden Weir, George Bogert and Bolton C. Brown.

Although perhaps no more interesting or remarkable than some previous shows of the Academy, this winter exhibition is nevertheless of a high order of merit, and up to this writing more sales had been recorded than in any year past, among them being Sleep of Diana, by Louis Vailliant, for $300; One Hundred Years Ago, by E. T. Henry, for $1,500; The Word of a Girl, by Harry Wattrous, for $800; Peonies, by Wilton Lockwood, for $1,000; The Call, by Chauncey Ryder, for $1,000; Evening, by George Davidson, for $35, and Showery Day, by George H. Smillie, $400.

The third biennial exhibition of oil paintings by living American artists, which opened at the Corcoran Gallery, in Washington, on December 12th, is not only one of extraordinary interest, but of an extraordinarily high standard of excellence. Indeed by many critics it is considered as surpassing in excellence the two previous exhibitions of the kind, and certain it is that it contains some of the best work that has ever been produced by a large number of our most distinguished painters. Though somewhat smaller than the last display—containing 332 pictures as against 390—there is scarcely one that does not show merit, and excepting perhaps the last exhibition of the Carnegie Institute, and that of the Pennsylvania Academy of last January, it is the best exposition of contemporary American art we have yet seen.

There can be little adverse criticism of the work of the jury of selection, of which F. D. Millet was chairman, and the awards of prizes have also given very general satisfaction to the artist, critic and layman. They were as follows: First prize of $2,000 and gold medal, to Edmund C. Tarbell, for his Interior, a characteristic example with figures; second prize of $1,500 and silver medal, to Gari Melchers, for Penelope, also an interior with figures; third prize of $1,000 and bronze medal, to Childe Hassam, for a charming landscape entitled Springtime; and the fourth prize of $500 and honorable mention, to Daniel Garber, for his canvas called April Landscape.

From the great wealth of work deserving special mention it is difficult to pick and choose, but the list should undoubtedly include a painting of midocean, by Emil Carlsen; a picture of the desert of Arizona, by Albert M. Groll; Girl Playing Solitaire, by Frank W. Benson; Blue Tea Cup, by Joseph De Camp; Hunters' Moon, by Alden Weir; a portrait of a boy called Winthrop, by Henry Hubell; Icebound, by Willard Metcalf (awarded the Norman W. Harris medal at the Chicago Art Institute); a painting of a young woman and child, by Mary Cassatt; three portraits by John Sargent; The Standard Bearer and two portraits, by Cecelia Beaux; a painting of a young woman, having characteristic grace, by John W. Alexander; the group called Alison, by Wm. Sergeant Kendall, which won the $1,000 prize and Palmer medal in Chicago; The Trick, and The Skirmish, by F. D. Millet; Spanish Main, by F. J. Waugh; Indian Summer, by W. E. Schofield; Land's End, by Paul Dougherty; Spreading Oak, by J. Alden Weir; Prelude, by Willard Metcalf; Evening Mists, by Ben Foster; Snow Clouds, by Gardner Symons; Youth, by C. W. Hawthorne; Portrait of a Painter, by J. J. Shannon; Portrait of a Lady, by George De F. Brush; The Mother, by Carleton Wiggins; Madison Square, by Paul Cornoyer; Grand Central Station, by Colin C. Cooper; The Hill, by Bruce Crane; The Swing; by Hugo Ballin, and Springtime, by Charles M. Dewey. Many of these, as well as others not specifically mentioned, have been shown at other exhibitions this year, and, taken all in all, they represent what may be called the cream of contemporary American art.

Although not comprising the full list, the following are among the paintings which, according to its custom, the Corcoran Gallery has purchased for its permanent collection: Penelope, by Gari Melchers; Spring Landscape, by Daniel Garber; A Winter Landscape, by Gardner Symons; The Student, by Irving R. Wiles; Landscape, by Ben Foster; and In the Train Yard, by Charles Reiffel. This exhibition will close on January 22d.

At the sale of the Kann art collection in Paris recently a grand total of $227,615 was realized, the highest price—$6,700—being paid for a statuette in bronze of a nude negress from the studio of Jean de Bologne.

On December 8th the bronze statue of Major General Von Steuben was unveiled in Lafayette Park, in Washington, with appropriate ceremonies. The statue is by Albert Jaegers, of New York, and cost $50,000.

Maxine Elliott says of CRÉME NEROL

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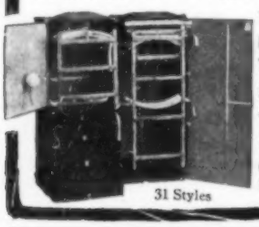

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The AMERICAN RITZ-CARLTON

(*Continued from page 56.*)

The soft light flooding the room through this ceiling in the day makes it bright and charming. Midway between the floor and ceiling runs a gallery having an ornamental balustrade front of wrought iron and bronze work which is filled with foliage plants and flowers. Everywhere in the room are vines and flowers and tall palms. Beautiful gold branches of lights holding candles with small electric bulbs shaded by palest pink shades, are hung on the walls. Upon the floor is a magnificent and unusually large Eastern rug in soft, faded tones. Grouped about the room are small tables and chairs made of green and white cane in a design not before seen in New York. It is customary to have one's demitasse and cigarette in this delightful place. It is interesting to know that the universal custom which obtains in all first-class hotels and restaurants on the Continent and in England, of allowing ladies to enjoy their cigarettes after meals, has been introduced at the Ritz-Carlton. From the Palm Room one ascends a broad flight of steps to the Restaurant proper—just at the left, before entering, is the orchestra, whose leader is from the Savoy in London.

THE ADAM STYLE

As charming as is the room already described, it is the first sight of the Restaurant itself that most deeply impresses the visitor. This exquisite room, oval in shape, perfect in proportion, is the most beautiful reproduction of the Adam style of architecture and decoration in America. It has, in fact, made an artistic sensation, and its delicate harmonies of line and color grow upon one with a feeling of keen delight.

The most striking feature of the room is the ceiling. Of white plaster exquisitely moulded, it is ornamented with five oval panels of classic and mythological subjects characteristically Adam in purity of design and reticent beauty.

Modelled in high relief, the panelled walls with their color scheme of delicate robin's-egg green have as their only decoration a dainty drapery made of white plaster stretching midway across the panels and producing the effect of Wedgwood. At opposite sides of the room are four large gilt Girandole mirrors, careful reproductions from Adam originals. Two large Georgian windows, hung with a soft, old-rose brocade, give through their square panes glimpses at one end of Forty-sixth Street, and at the other, of the pleasant, tree-shaded court which is one of the attractive features of the hotel. The Restaurant is lit by an ingenious arrangement of electric lights concealed from view, but entirely surrounding the room at the level of the cornice, as well as by the lights of the gilded Girandoles. The color of the carpet which gives a note of warmth to the room is crimson, with the Adam design of a small triangle of a lighter shade of red. This same design is repeated in different colored carpets throughout the rest of the house. The china, silver, and glass used in the Restaurant, and in the other dining rooms, is also a reproduction of the same period, and is quaint and unusual in shape and decoration.

Separated by a short corridor from the Restaurant is a room of smaller size, which is called the Pall Mall Room. This has a ceiling of glass like that in the Palm Room, and is lit on each side by semicircular arched windows, which look upon the court on one side and on the Palm Room on the other. This room is also furnished in a charming adaptation of the Adam style and is used as an overflow room from the main Restaurant, and also for private dinners.

THE GRILL ROOM

The Grill Room, which is below the main floor, has a direct approach to the kitchen, and is panelled in oak in the natural color with an Adam frieze. It is perfectly ventilated by a new system which makes the atmosphere delightfully cool and fresh. It is a spacious room seating over two hundred persons, and is lit by the same arrangement of concealed electric lights used in the Restaurant. The only color in the room is given by the crimson carpet, the walls and ceiling being white.

The public rooms include a dainty Adam room for ladies, on the second floor, and a short flight below the street level is a Club Room for men, which is one of the handsomest and most effective rooms in the hotel. Large and almost square, it is panelled to the plain, dull, silvered ceiling in natural oak. The beautiful curtains and hangings are of heavy, old-fashioned rep in a deep sapphire blue. A great Oriental rug in subdued colors covers the floor. This room has an air of distinction which gives the effect of a luxurious apartment in a private house.

As beautiful as is the lower part of the hotel, it is on the upper floors, in the bedrooms, that is found the essential difference in style between the American hotel and the Ritz-Carlton. Including all the best features of our hotels—heat, light, large closets and many bathrooms—the difference lies in the totally dissimilar character of the decoration.

THE CHARMING SUITES

Intended primarily as a family hotel, the rooms are arranged in suites—bedroom, sitting room and bath, also a private entrance hall opening upon the corridor. The sitting rooms are large, many of them unusally so, and are done in the Adam style in pale colors, the most noticeable feature being the delicately carved gilt mirrors over the fireplaces, and the novel iron grates in which the heat is produced by electricity. These rooms are distinguished by an entire absence of gilded elaboration, and the conventional type of furnishing that makes most of the hotel bedrooms commonplace and uninteresting. The Adam style in decoration is particularly attractive for bedrooms, and at the Ritz-Carlton the soft shades of dull, faded blues, and grays, rose and green, combined with the quaint design of the furniture, produce an effect of extreme delicacy and refinement.

The walls are panelled, painted white and rubbed down to the smoothness of ivory, the woodwork is a pale green. Each article of furniture is copied exactly from Adam designs with their graceful, flowing curves, and is painted either a dull gray-green or gray-blue with a dim design of flowers. In some of the rooms the furniture covering and the hangings are of a charming linen crétonne with a cream ground covered in flowers and birds in the softest colors. Other rooms have curtains and bedcovers of gray-blue strié linen. The carpets have the same design as those on the first floor of the hotel, the background being gray with the figure in a lighter gray, and others having a blue figure on a gray ground. Those in the halls are crimson with a tiny diamond in darker red. These old-fashioned carpets add immensely to the general effect of the decoration. In the bedrooms are also dainty, hand-embroidered sheer linen pillow covers over rose silk, for the cushions on sofas and lounges, and table covers of fine lace, also over rose silk. Pink, flowered china lamps, fitted with electric light, and having pink silk shades covered with lace, are placed by the beds for reading. Growing palms in great jardinieres and lovely flowering plants placed about the rooms add the final touch of charm to these beautiful rooms.

MADE BY AMERICANS

It must be remarked as an item of interest that the hotel was designed by a firm of American architects, and that all the decorations and furniture were made in this country.

The Ritz Company, in adopting the Adam style of decoration for the hotel throughout, has chosen wisely, for, to that increasingly large and cosmopolitan element of the American public who possess both knowledge and appreciation of artistic things, and who are somewhat wearied of the eternal repetition of the French "periods" in the decoration of most of our hotels, the pure and delicate beauty of the Adam style is enchanting.

New York is to be congratulated upon finally possessing the one type of hotel which it has heretofore lacked—the comparatively small house the atmosphere of which is delightfully intime.

HELEN VIVIAN LIGHTFOOT.

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The Empress Coiffure
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will appeal to you because it is a decided departure from the commonplace. Produced by our

Empress Plait at $15.00

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French Chemises at .75, 1.10, 1.50, 2.00, 2.75, 3.75, 4.75, 5.75.
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French Combinations (Cover and Skirt) at 1.85, 3.00, 4.50, 5.75, 7.50.
French Princess Combinations (Cover and Long Petticoat) at 7.50, 8.50, 10.75, 12.75, 15.00, 18.50.
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For the HOSTESS

Suggestions for Bridesmaids' Dinner and Some Delicious Menus for Spring Wedding Breakfasts

THE bridesmaid's dinner is the most important entertainment that the mother of a prospective bride is called upon to give before the wedding. This event may properly be given a few days before the wedding or on the wedding eve. Some brides prefer to give a luncheon for their maids, but a dinner at which both the ushers and bridesmaids are present is sure to be more amusing.

An effective decoration for the table is a tall crystal vase attached by crystal chains to four smaller vases of the same shape filled with bride roses and fine asparagus ferns. Dainty place cards are in the shape of little white slippers with a gilt buckle and a white satin bow, such as shown on this page. If souvenirs are to be presented to the guests, the heart-shaped silver frame, also illustrated, is most appropriate. These picture frames can be had in several sizes, and larger ones with two heart-shaped openings for photographs of the bride and groom, with space for their monograms underneath, come in one size only; they make a most attractive gift and one sure to be appreciated.

If the groom does not give a bachelor dinner his wedding souvenirs for the ushers and best man may be presented at this time, as well as those given by the bride to her attendants. A well-chosen menu for the dinner would be:

Canapes of Russian Caviare
Green Turtle Soup
French Rolls
Lobster Chops, Sauce Tartare
Broiled Mushrooms on Toast
Turkey Breasts
Garnished with individual forms of
Cranberry Jelly
Sweet Potato Soufflee Asparagus Tips
Pineapple Salad Toasted Cheese Crackers
Nesserole Pudding
Black Coffee Liquere
Champagne served throughout

SUGGESTIONS FOR WEDDING BREAKFASTS

At a small wedding it is a pretty and agreeable innovation to serve the breakfast at small tables seating two, four and six, with a large table for the bridal party. The bride's table has at one end the elaborately frosted bridal cake, in which a ring, thimble and piece of money should be baked. When the breakfast is finished this is cut by the bride, and then in turn by each bridesmaid; the one who gets the ring presumably will be married first. A loving cup of silver filled with bride roses and violet orchids is a charming centrepiece for the bride's table. For the smaller tables crystal vases filled with pink roses and asparagus fern are effective.

The little slipper of pasteboard is a dainty place card for a bridesmaids' dinner

A heart-shaped frame makes an attractive souvenir

Serve—
Bouillon in Cups French Finger Rolls
Chicken *à la* Newburg
Hearts of Fried Hominy
Broiled Sweetbreads Puree of Spinach
Waldorf Salad Cheese Sticks
Fancy forms of Ice Cream
Small Cakes Bonbons
Black Coffee
Champagne served throughout

If the wedding is a large one and there are too many guests to serve the breakfast at small tables, the large table in the dining room should be spread with a fine white cloth and an elaborate lace centrepiece on which to stand a handsome silver bowl filled with a mass of poinsietta or any flowers preferred. Around this are placed fancy candy baskets filled with sweets, silver dishes of brandied cherries, marron glacé, small cakes, fancy sandwiches and candied fruit. On side tables piles of plates, cups and saucers, small napkins, forks, spoons, etc., are placed. From these tables the men servants serve the guests. There should be a line of chairs all around the room in order that as many persons as possible may be seated.

For this buffet breakfast a little less elaborate menu should be served than the one given for the seated breakfast. A good menu is the following:

Bouillon
Sandwiches and Rolls
Chicken or Lobster *à la* Newburg
Chicken Croquettes
Celery Mayonnaise Salad
Fancy Ices
Small Cakes Sweets
Black Coffee
Champagne Punch

A little card, similar to the above, presented to a guest, is the smart way of indicating whom his hostess wishes him to take in to dinner

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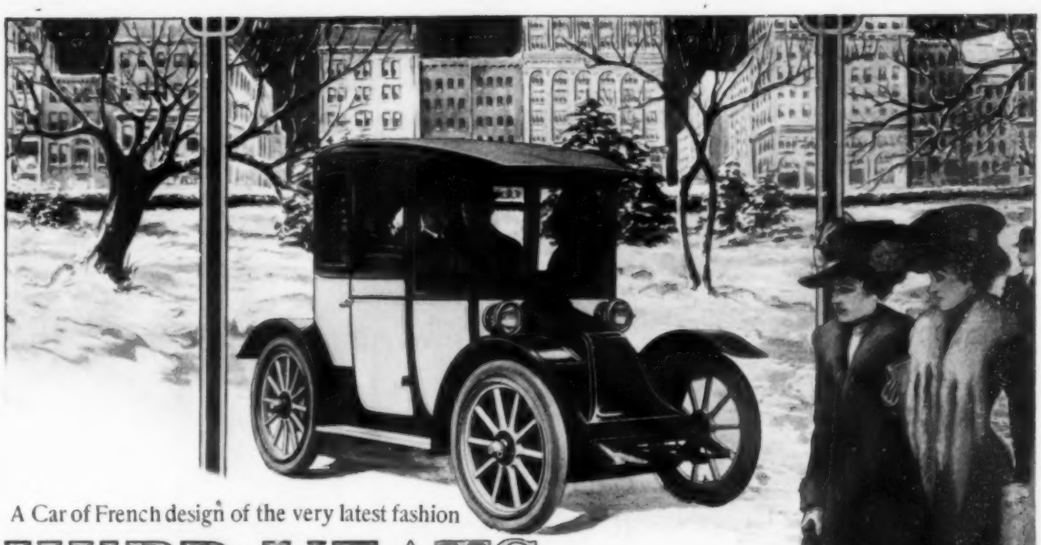

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Remarkable as it is, try to forget the price until you have studied the rare beauty and high character of this new Hupp-Yeats Electric.

It is *the car itself* which makes the price remarkable, not the price of the car.

So, delay your consideration of the cost until you have fully sensed the fact that here, to begin with, is a car whose beauty could not be emphasized, no matter how high the price might go.

Then take up the mechanical construction and observe the same radically high standards maintained throughout:

In the unusual lightness of the chassis—the strong pressed steel frame; the motor coupled direct to the rear axle; the single compartment for batteries—in which four hundred pounds of ordinary electric carriage weight are dispensed with.

In the economy of tires, battery wear, and current, which results from this tremendous saving on weight.

In the unique system of direct drive—in itself an eminently valuable contribution to electric carriage development.

In the high grade Westinghouse motor, driving direct through the principle just mentioned, without universal joints or intermediate reduction gears or chains.

In the celebrated Exide battery—27 cells, 11 MV Hycap, in three trays.

In the speeds from 5 to 20 miles per hour, and possible mileage of 75 to 90 on a single charge of the battery.

In the scientific system of four speeds and accelerator, under immediate and implicit control.

For the grace and general distinction of the Hupp-Yeats, we frankly concede our indebtedness to the better French designers.

Beyond the adaptation of French carriage practice to American uses, however, the Hupp-Yeats, in luxury and comfort owes nothing to foreign influences; because it excels them.

Forget the price, we repeat, when you are studying the carriage from the standpoint of luxury and comfort and roominess and grace.

Or remember it, to ask yourself how the Hupp-Yeats could possibly be more regal and generous in these respects.

The Hupp-Yeats carries four with ample room to spare—being more generous in that regard than the most expensive cars heretofore.

The leather is such as you would use for choice purposes in your own home—the finest, softest, most flexible hand-buffed grade.

The Hupp-Yeats is rapidly being installed in all the leading cities of the country.

If there is no representative in your home city, you are invited to confer with the factory direct. The price of the Hupp-Yeats is $1,750 F. O. B. factory—the lowest figure yet named for an electric carriage of its size, power and high quality.

Observe the luxurious finish of the Hupp-Yeats interior.

Hupp-Yeats Life Guarantee

The Hupp-Yeats Electric Car Company guarantees the Hupp-Yeats free from defects in material or workmanship, during the life of the car, and will replace, free of charge, any such defective material when returned to its factory for inspection, transportation prepaid. This guarantee covers all parts of the car, except the motor, tires and storage battery.

Hupp-Yeats Electric Car Co.
Dept. V, Detroit, Michigan

The Hupp-Yeats will be found in the second Madison Square Garden Show, New York, January 16-21; also at Chicago Coliseum, Jan. 28-Feb. 4.

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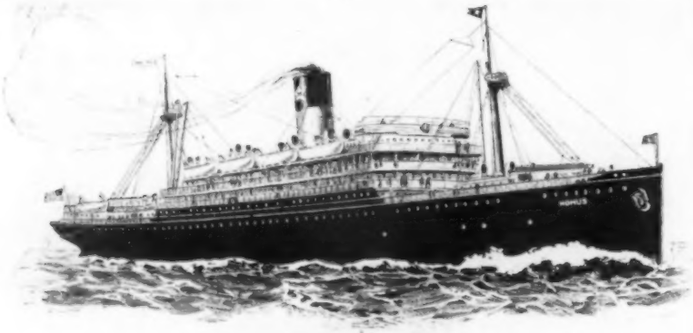

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FASHION DESCRIPTIONS

PAGE 33

UPPER LEFT.—Mushroom hat of fine dark blue straw, with a slightly turned-up brim. The trimming consists of bows of velvet ribbon, placed high on the crown.

UPPER RIGHT.—Milan hat with black velvet facing and a plaited lace crown over pink satin. Plaited black velvet ribbon is interlaced around the crown. Large pink roses are placed under the brim.

MIDDLE.—Hat of fine Milan covered with purple moiré chiffon. Plaited lace is placed around the side of the crown and a band of purple satin ribbon is draped over it. Cluster of Marie Louise straw roses on purple satin ribbon and a large bow under the brim.

LOWER LEFT.—Leghorn hood of écru Cluny lace. A large cherry-color, uncut velvet ribbon bow trims at the left side.

LOWER RIGHT.—Brown fancy braid turban edged with black satin. Brown and tan shaded wings are placed on the sides.

PAGE 34

LEFT FIGURE.—Dainty lingerie frock of white net handsomely embroidered and having a tasseled chiffon sash in coral color. The square neck line is banded in baby Irish, and the sleeve trimming and heading of the flounce are of the same lace. The simple bodice features the short sleeves in one piece with the waist. The skirt is finely gathered at the waist and finished with a deep flounce embroidered and having a finishing row of small tucks.

MIDDLE FIGURE.—Smart model of white rajah with black satin yoke band, sash and fringe. The trimming bands and motifs are of red satin embroidered in heavy white silk floss. The short-waisted bodice has sleeves in one with the body part, and the diagonal closing fastens with black buttons embroidered in red. The plain, straight hanging skirt shows the raised waist-line.

RIGHT FIGURE.—Chic frock of navy blue and white striped foulard. The waist has a yoke and collar of finely tucked net finished with bands of handsome point Venise lace. A striking use is made of the lines of the material in horizontal effect on the wide belt and deep flounce section of the skirt, as well as for the sleeve bands and the panel front of bodice and skirt.

PAGE 35

LEFT FIGURE.—Smart tailor-made suit of white Austrian linen; the coat has a deep collar and cuffs of black and white Pekin stripe satin. The skirt is a plain gored model which measures a little more than two and a half yards around the bottom, and the abbreviated jacket shows a very short waist-line.

MIDDLE FIGURE.—White linen dress and jacket elaborately trimmed with embroidery inserts and medallions. It is hand embroidered in white cotton.

RIGHT FIGURE.—Suit of white French linen with a heavy twisted thread embroidery in Copenhagen blue.

PAGE 36

LEFT FIGURE.—Attractive summer frock of white cotton veiling, hand embroidered in white. The square neck and short sleeves are finished with baby Irish lace, and the girdle is made of broad Dresden ribbon.

MIDDLE FIGURE.—Simple morning frock of white butcher's linen, the bodice trimmed with white soutache. A distinctive finish is given by the black satin tie effect, the two ends of which are finished with gold ornaments.

RIGHT FIGURE.—Dress of écru batiste, beautifully worked with eyelet embroidery and soutache.

PAGE 43

Nearly all of the early spring hats show the trimming placed toward the back. The model in the upper left-hand corner displays this feature. It is made of écru straw, the upturned brim faced with accordion plaited, white faille silk, and trimmed with a bow and soft drapery about the crown. From Crosby.

The turban to the right of this is of tan tangal with black straw lace draped across the front and sides, and projecting loops of black satin ribbon. From Kurzman.

The wrap is a very odd and beautiful one. Designed by Paul Poiret, it is made of an antique cachemire shawl, and lined and trimmed with cachemire blue satin, having cordings finishing the cuffs, revers and coat edge. From Gidding.

The parasol is made of black velvet, lined with white satin, and has a fancy handle of cut jet ornamented with a rose of satin and velvet. From Kurzman.

The middle photograph shows a quaint poke bonnet of cream leghorn, faced with Valenciennes and trimmed with pale pink roses and a loop of pale blue satin ribbon placed at the back. The scarf is of turquoise blue crêpe de chine, hand embroidered, and finished with a deep ribbon fringe. Hat and scarf from Kurzman.

The hat at the bottom of the page is made of natural Cuban hood straw faced with leghorn and trimmed with very broad pink faille silk ribbon. From Crosby.

PAGE 44

LEFT FIGURE.—Stunning gown of flame-colored chiffon on simple, graceful lines. The sleeves, which are cut in one with the waist portion, are in draped effect, and the seven-gored skirt is caught up in draped style at the lower part of the front gores. The girdle of deep plaited chiffon back and sides, has a front section of crushed satin which is held at either side by ornaments covered with garnet-colored beads.

MIDDLE FIGURE.—Lovely gown of light gray météore crêpe made with the waist in jumper style and the skirt of a three-piece foundation with a gathered tunic of chiffon. The sleeves are of chiffon draped under the arms and having tight under-sleeves of lace. The girdle and the band trimming down one side of the waist front are of black velvet.

RIGHT FIGURE.—Beautiful evening gown in white and silver. The waist cut in one with the sleeves is of white chiffon gathered into a high, plaited girdle. Satin folds outlined by crystal beads form trimming bands for the neck and sleeves. The tunic of white net embroidered in silver and crystal beads, is draped at the left side of the back and caught there with a bowknot of rhinestones.

PAGE 46

LEFT FIGURE.—Stunning luncheon frock of fine white wool crêpe, with a transparent yoke and cuffs of apple-green chiffon. Italian lace inserts form the belt and trim the bodice and skirt, and Irish crochet balls, suspended from half-inch cords, give a smart and distinctive finish. The hat is made of white maline, the brim edge being of black velvet, with three tiny plaited maline frills and a large puff crown.

MIDDLE FIGURE.—White linen suit with exquisite Florentine embroidery, the centre of each flounce being formed of Italian lace. The skirt is the conventional gored model, with a seam at the centre front, and the jacket is the smart, straight box model. The hat worn with this suit is of écru pongee veiled with shirred black maline. The butterfly ornament is also formed of shirred black maline.

RIGHT FIGURE.—Callot model made of black serge and trimmed with broad black silk braid. The skirt is finished at the bottom with folds and braid. The bodice is made in bolero effect and the gown fastens at the left side of the front. The square sailor collar is made of cerise chiffon, unlined, and the collar and yoke are formed of net and lace. The toque is of écru and brown straw, trimmed with écru wings.

PAGE 47

LEFT FIGURE.—Margaine Lacroix model of cachmire blue silk serge with a tunic of dark blue chiffon cloth. The trimming consists of rows of tiny brass buttons and braided motifs which border the tunic and deep collar. All-over lace forms the yoke, collar and inner cuffs.

MIDDLE FIGURE.—Tub frock of rose-colored handkerchief linen beautifully embroidered by hand with tiny white china beads. The skirt is made with hand tucks which reach to below the knees, and the collarless neck is finished with Irish crochet lace.

RIGHT FIGURE.—Lovely lingerie gown of sheerest batiste, beautifully hand embroidered in white, in a rich floral motif, similar to an iris flower. The bodice and sleeves are trimmed with Irish lace, and the long, slender sleeve is entirely tucked.

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Special Colors in Velvet Boots and Pumps to order $1.00 extra. Footwear to order to match Women's Costumes or Evening Gowns a specialty. Our Custom Shop affords Special Facilities for making White Footwear in Linen, Duck, Suede and Buckskin to Order for Southern Wear.

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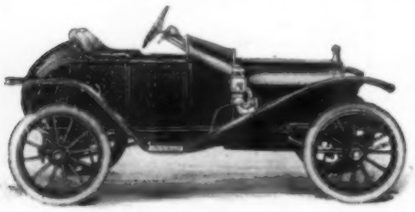

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FIRST of all, borders are to reign supreme; and whether the designs are conventional lines swirled into intricate and graceful patterns printed in fascinating colors, or flowers in the tints true to nature, or Egyptian, Persian or Etruscan patterns, all of the best fabrics are bordered in wide or in narrow effects to meet fashion's demands in the coming styles.

Of the season's loveliest goods are classed the French cotton marquisettes, voiles and tulles, the first two in chiffon weight, very sheer and either mercerized or in the usual finish. The tulles are very fine and evenly woven and all are bordered. These and the St. Gall Swisses, which are made with dots closely resembling the beadwork so fashionable this season, are the leading fabrics.

THE "PERLES CLEOPÂTRE"

One of the loveliest of these new spring goods is "Perles Cleopâtre," an extremely sheer French cotton voile of exquisite fineness and perfect draping propensities, which is printed in a deep border design of the soft Egyptian tints prevalent in Cleopatra's time, and has tiny white beads woven in the upper part, closely dotting the surface. A solid band of color, either contrasted or self-tone, shows between the end of design and selvage, that varies in width from one and one-half to two inches; these are $6 and $8 a yard.

Perles bordered French voile is another fascinating cotton material of lightness and fine quality combined, the beading in white on colored grounds; in 42-inch width the price is $6 the yard.

Mercerized French cotton voiles with very deep borders in Egyptian or Etruscan, or monotone floral designs, are very fetching, and in the same goods a very new color effect is given in the rose and vine border. The vine is in Japanesque printing in gray, and of a different foliage from that of the rose; the rose is white, shaded with the ground color of the voile; these are all in the newest shades, and cost from $2 to $2.50 a yard, the width 54 inches.

ANOTHER FRENCH CLOTH

Diaphanous French cotton tulle, printed with wide borders in Oriental or floral effects, are also 54 inches wide, and $2 to $2.50 the yard. Still another line of sheer cotton French voile has either corded stripes or checks, or else dainty woven designs. In some, lace effects are woven between the stripes, and the combinations of tints are fascinating, as unusual shades are shown; these are 42 and 46 inches wide, and cost $1 and $2 the yard, according to the width. Voile Egyptian rayé is again a French cotton material of fine weave, and has a solid two-inch edge above which rows of drawnwork and a narrow band, printed in a conventional Egyptian floral design, form a border; this is 42 inches wide; price $2 a yard.

ANOTHER FRENCH VOILE

A 30-inch-wide French voile at 75 cents a yard has a border band of daisies in a soft shade of pink, shadowed with a faint blue that deepens to gray in the background; at selvage is a solid band of color, either self-tone or in contrast, that is from 1½ to 2 inches wide. Another bordered sheer white French voile has either stripes or dots in the color of the solid band in the upper part. Plain French chiffon voile of cobweb fineness and in ravishing tints is 46 inches wide, and costs 75 cents and $1 a yard.

NETS

Bordered cordé broderie nets, 44 inches wide, the border design executed in white, are $5 a yard, and a bordered dentelle Anglaise, which comes in colors, white and black, is 46 inches wide and $1.50 the yard. In this new lace the design shows eyelet-work effects, and the net part is substantial. A silk-stripe French cotton marquisette, 42 inches wide, is filmy and sheer in weave between the pale silk stripes, which are in lovely colors; this is $2 a yard. Another French marquisette of very fine texture is printed in gold, so that some of the designs have a broché effect, and the others look as if really run with gold thread. They are in two widths, i. e., 38 inches at 85 cents a yard, and 48 inches at $1.50.

SWISSES

In the St. Call bordered Swisses, a 60-inch width comes bordered with perle dots in white, black, pink, blue, or lavender, at $1.50 the yard. Embroidered St. Gall Swisses, with woven borders that are partially openwork, are 85 cents a yard, the width 32 inches; in 44-inch width embroidered Swisses with woven borders are $2 the yard. Embroidered St. Gall Swiss muslin with new designs of groups of dots in different colors, or ombré dots, and in black and white effects, 30 inches wide, are 85 cents a yard. A new effect is shown in a lace weave stripe that comes in a gauzy French cotton fabric in which a Valenciennes pattern is reproduced or else an embroidered effect is given; these designs coming in all white, in white and a color. The width is 40 inches, and the price from 75 cents to $1.25.

AS SEEN BY HIM

(*Continued from page 24.*)

the department shops, but were simply pushed a little to the side in the shadow, so that we knew they were there. Now and then from under the table a soft, appealing paw would be placed upon my knee, not begging, for the dog was too well bred, but just a demand for a little caress and a word of sympathy. There are dogs and dogs, you know, just as there are human beings, and some we can admit with perfect propriety to our drawing and dining rooms, quite conscious that their pedigrees extend in a long, aristocratic line for many and many canine generations. And we were all young in spirit under the rose-colored shades, although we did not give ourselves over to either slang or music-hall vernacular.

THE ANNUAL PILGRIMAGE

But perhaps I am preaching. I am writing this at a late hour, and the house is as silent as it should have been on that memorable Christmas Eve, sung by the late Dr. Clement Moore. The swift rush of a motor in the avenue; the distant clang of a passing tram in the street beyond—mere chirrups in the roar of New York—these are all I hear. And I am making my plans for the near future. The New York season grows shorter and shorter. More and more people are giving up their houses, and taking to hotels and apartments. A score of friends departed for Aiken yesterday, and others are going to Florida, to California, to the West Indies, Bermuda and the Bahamas. I find New York only a *pied à terre*. When the débutantes have been brought out, the novelties at the opera and the playhouses have been exhausted, and we grow tired of cotillions and dinner dances, and the club is a bore, it is imperative to be on the move. One has to hurry much this year on account of the London season. Personally, I doubt if I shall go to the Coronation. I detest crowds; and one ceremonial is like another. In some way one does not feel as one did when the late King Edward was crowned. Then it was to our generation a veritable novelty. The present preparations seem so matter of fact and so devoid of the picturesque. But one has the South to consider, and then a return to town and a stay in the country after the Ides of March, so that, avoiding the Riviera season, one can get to Paris by April.

The Gerry, the Gould, the Drexel dances in January; a few concerts and musicales in February and then Lent. We are so accustomed to the routine, our steps are so well trained to the treadmill, that a slip in the cog would completely upset us. And knowing that a special Providence has arranged our plans, we go on our way rejoicing.

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Front Lace Corset

The Highest Art in Corseting

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22 West 34th St., New York

GOWNS
MISS CARROLL
582 FIFTH AVE.
NEW YORK

A WARDROBE *for* HER SOUTH BOUND TRUNKS

(Continued from page 19.)

at the back detached at the knees and tied in a single knot with broad square ends left to trail behind; these faced in the brocade. It is an ideal frock for dancing, as the train can be caught up and the petticoat left to hang straight. There are scores of materials in which this frock would be equally effective, satins, crêpe de chine, or one might make the petticoat in a heavy fabric and the drapery in a lighter one—possibly a contrasting shade, though chiffon, of course, has not enough body to manipulate properly into the train.

TOP COAT

The coat in the tenth drawing is a general utility model that will answer for all outdoor purposes. It is smart and ready to slip on over anything. The Raglan sleeve is very wide and opens under the arm into side seams. It comes in a variety of colors in cheviots and various rough-finished, rainy-day materials at $40. The buttons are of leather.

HATS

Very few hats are necessary for a hotel sojourn—that is, really necessary. One's morning headgear necessarily follows the same rules that apply to one's gowning, and since most of the time is spent out of doors in driving and exercising, two plain hats at most will be requisite. These should be in the popular sporting shapes. A good selection would be one of panama, and the other something on the Tyrolean order in felt; probably a light or natural color—since very dark shades would look too winter-like for a southern resort. Have the felt in a compact shape like that shown with the Norfolk suit, with a medium rather than a broad brim, so that it will answer for those diversions or pursuits that require a close-clinging hat. An afternoon hat in black (shown with the gray chiffon gown) has already been suggested. For traveling have a turban-shaped affair to match the Creed suit, with a satin bow on top in the same color—one of those smart, spreading effects with two or three loops on each side. (See the second sketch.) This is a good model for all varieties of weather, since there is nothing in its make-up that will be injured by dampness in going south, and on the coast of Florida one must consider the weather conditions, since many days are very murky and will take all of the freshness from perishable materials. These four hats will answer the purpose—but may be added to as one desires or can afford. It would be a good idea to have a rough white straw on the broad sailor shape with a trimming of fancy aigrettes or wings, a semi-tailored hat that can be worn with the linen skirt and lingerie blouses.

LINGERIE BLOUSES

Beside the sporting tailored shirts one will require lingerie blouses for ordinary wear with the tailored suit. Choose for these plain models in handkerchief linen, undecorated save for hand-run tucks and a plaited frill finished by scalloping. There is also a scalloped turn-over cuff and a scalloped turn-over at the top of the collar. Price $9.50. Such a waist as this is far preferable to models trimmed in mediocre lace and indifferent embroidery. Elaborate waists are now discarded entirely for morning wear, and one should not attempt them for other uses unless they can be in the very best materials, with real or extra good laces and hand embroidery.

The proper gloves for morning wear for sporting clothes are of chamois. These can be had in either cream or white, with pricked seams and arrow backs, at $1.50 per pair. Biarritz gloves in chamois—that is without buttons—and the eight-button length sell for $1 per pair. These are either white or cream, but the seams are not pricked.

SHOES AND SLIPPERS

For traveling, one pair of low shoes will be required. Choose ties rather than pumps in either tan or black. Tan is smarter and cooler for warm weather, but women with large feet would better wear black. For exercising, walking and bad weather, don't fail to invest in a pair of oil grain tan boots. These have a layer of rawhide in the middle of the sole and will keep one perfectly dry, except in real storms, and lace fully halfway up the leg with a strap and a buckle at the top. They are not, however, as much of a boot as that known as the field boot, which is heavier and clumsier and not requisite unless one is going in for actual mountain climbing or hunting. The boots of which I speak will not scratch or nick with hard usage and cost $10 per pair. For tennis, one will need at least one pair of tennis shoes in either buckskin or canvas. The former is smarter, but stretches so quickly that many women prefer canvas.

It is not necessary to have satin slippers to match each evening gown, though, of course, if one can afford it, it is always prettier. One pair in black satin with pretty rhinestone buckles, either round or oval, will answer for every gown. For afternoon wear with the gray chiffon gown, get a pair of patent leather slippers with straight heels. These will do also for wear in the evening and are comfortable for walking when worn to church or calling. A slipper of this description comes with a perfectly straight heel and a sole not heavy but of more weight than the ordinary slipper. It is an excellent model and fills just such a want. Cut steel buckles can be had in attractive designs anywhere from $2.50 up.

To go with linen skirts and lingerie blouses when one is not playing tennis, have a pair of white buckskin pumps with buckles of the leather or in any of the fashionable styles.

SALES OF SHOES

The first of February is the date on which one of our leading shoemakers has his annual sale, and it comes in at just the right moment for the woman who is about to go south. The values are extraordinary, as one can get the best makes and newest styles at less than half the regular price. Canvas tennis shoes sometimes sell as cheap as $1 per pair.

PARASOLS

Two parasols will answer every need of the outfit. Choose the best one in black or in a dark color that will blend with all of one's frocks. There are lovely crystal handles banded in gilt that will redeem this from too sombre an aspect. For morning strolls, get something in one of the fancy cretons with a natural wood handle. These are both inexpensive and effective.

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FRENCH HAND MADE TEA GOWN

Model illustrated is made up in Albatross of that indescribably pretty shade, *Sea Shell Pink.* Embroidered in white with white silk tassels on sleeves and at back. This or any other delicate shade desired.. **$12.75**

In pure silk Messaline, all hand embroidered, any color. **$15.75**

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Has a dainty, fragrant and lasting Rose Perfume.
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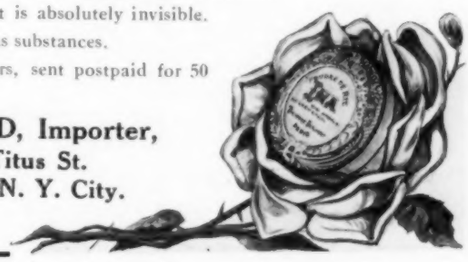

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Largest in Variety

Whittemore's Shoe Polishes

Finest in Quality

THE ONLY perfect preparation for cleansing and polishing Men's, Women's and Children's Shoes of ALL kinds and colors

THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky

"Gilt Edge"

For Ladies' and Children's Shoes the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents.

"French Gloss," a smaller package, 10c.

Liquid Suede Dressings

For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans.

We recommend for BLACK suede shoes the liquid; for ALL other colors the powders. Either kind 25c.

"Dandy"

Russet Combination. For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes

A cleansing fluid and paste for polishing in each package. Large size 25 Cents.

"Star" Russet Combination same as "Dandy," smaller size. Price 10 Cents.

Also Polishes for Red, Brown, Green and Blue leather shoes. *Same sizes and prices.*

"Cleanall"

The great success for cleaning VELVET or silk shoes and slippers. Excellent for cleaning all colors of cravenette and all kinds of cloth used in the manufacture of shoes or slippers. Will clean pink, blue and other colors of kid leather shoes and slippers. Price, 25 cts.

If your dealer does not keep the kind you want, send us his address and price in stamps for a full size package

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Special Prices *for* **January**

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Special for Southern Travel.

White Serge Suits $45

Tailored to order after the most recent Parisian fashions and from the very highest grade material, in white and striped serge, also colors. These suits are as original and exclusive in material, style, workmanship and finish as are the $60 to $75 garments. In the execution of all work, we combine our ideas with yours. We build each suit to order.

"Chic" fashions sent upon request.

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Our facilities enable us to execute orders in 48 hours.

Mayer "Chic" Company

"Tailors to Women"

12 West 22nd St., New York

Near Fifth Avenue

The SOUTHERN SALON ONCE MORE *in* WASHINGTON

(Continued from page 26.)

was formerly Miss Sherman, of New York, whose very costly wedding gown created so much talk.

Mrs. Stanley Matthews has just been entertaining Mrs. John Cropper, another southern woman, who has come back to Washington after a protracted residence in Europe following the death of her husband a few years ago. Mrs. Cropper returns to Washington looking as young as when she left.

THE WILSONS GO TO TURKEY

While Washington is having an influx of southern women, it is, sad to relate, about to lose another one, and one whose place cannot well be filled. This is Mrs. Huntington Wilson, who was Miss James, of Baltimore. She has for the past several years been one of the best known hostesses of the capital, and, as everyone agrees, one of its chief beauties. It is expected now that Mr. Wilson will be made Minister to Turkey, following a recent visit he made to that country with Mrs. Wilson. The home-loving life of the southern woman in Washington has never been better shown than in the case of the Wilsons, during the past hot summer in the capital. Owing to the absence of the Secretary of State, Mr. Knox, Mr. Wilson was obliged to remain in Washington throughout the heated term, in charge of the State Department, and Mrs. Wilson, instead of rushing off to Bar Harbor or Manchester or some other cool place, chose to remain with her husband here, and help him pass such leisure moments as he could catch. Southern hospitality was the order of the day and night at their K Street house during the summer, and while Mrs. Wilson is noted for her elegance in entertaining, she is also noted for her exclusiveness, so that while her entertainments were numerous, they were the *raison d'être* for drawing together the most distingué of southerners.

EXCEPTIONAL JAPANESE

Mr. and Mrs. Wilson's love of the Orient, to which Mr. Wilson is expected to go, was never better displayed than in their menage on K Street, where softly shod and soft-voiced Japanese servants come and go, clad in the picturesque costume of their native land. Mrs. Wilson's little Japanese maid is a picture in herself and has a wit of her own, and when Teddy Bears were in fashion this maid used to dress Mrs. Wilson's Teddies in the same color of clothes Mrs. Wilson was herself wearing for the day. Some of the Wilson Japs were brought home from the Orient by them, when the Assistant Secretary of State was secretary of the embassy at Tokio, and some of them followed the Wilsons here.

Mrs. Wilson finds in these Japanese the same trusting loyalty she found in her father's house among the old colored servants of her childhood. She tells of an old family friend, whom she met in New York. She began to speak to him of her then new home in Washington. He remarked, "Oh, yes, I know all about it. I met one of your Japanese and he told me of 'our' new home, 'our' furniture, 'our' plate, and 'our' belongings generally."

TOASTS OF THE TOWN

One of the most beautiful débutantes among the southern girls here this winter is Miss Elsa Portner, daughter of Mrs. Robert Portner, of Manassas, Va. She was introduced at a tea, which was one of the social successes of the season so far. Mrs. Portner has kept her daughter in the background until now, and she burst upon Washington with all the charm of novelty, although she needs no charm other than her pretty face. She and Miss Louise Cromwell are regarded as the two beauties of the winter, and we expect that each of them will enjoy from now on a distinct belleship of her own.

A FOREIGN ENGAGEMENT

Speaking of good-looking young women, everyone is very much interested in the coming marriage of Countess Luise-Alexandra von Bernstorff, the dainty young daughter of the German Ambassador, whose engagement to Count Pourtales was recently announced. The young man in question is new in the diplomatic service, and came here, to his first post, six months ago as an attaché. He was reared in Switzerland, educated in Munich, and is the son of Count Herman Pourtales, who died in 1904, after a career in the German army. His mother and his fiancée's mother are both American women, the Count's mother, who was Helen Barbey, maintaining a home at Tuxedo and another on Lake Geneva. His fiancée's mother was Miss Jeanne Luckemeyer, of New York.

The Countess Luise-Alexandra, who is twenty-two years old, six years younger than her fiancé, was first presented to society at Cairo, when her father was Minister there. Ever since her coming to Washington in 1908, when her father was appointed Ambassador here to follow the late Baron Speck von Sternberg, she has been popular with the younger set of Washington and also among her elders. Her mother has been trying to keep her as much as possible to the simple routine of a German girl's home life. She is a friend of Helen Taft's, and it is likely that the latter will be one of the young Countess's bridesmaids. The wedding will take place in the early spring.

HOLIDAY TIMES AND RECEPTIONS

Of course, everyone is glad Christmas is over, except the army of college girls and boys who came home for the holidays and took such a prominent part in the festivities of the Yule season. This Christmas the President had an embarrassment of riches in very truth, inasmuch as Mrs. Philander C. Knox, wife of the Secretary of State, developed into a rival of Miss Delia Torrey, the President's aunt, and with her own hands manufactured for the President several highly toothsome mince pies. The Knoxs themselves went to Valley Forge for Christmas, where they had all their children about them. Among these children was the wife of the oldest son of the Knox family, herself a southern girl who has attracted much attention in society here. This is Mrs. Reed Knox, who was a Miss McCook, of Washington, one of her ancestors being "Fighting McCook," of revolutionary fame. Besides her sunny, southern disposition, Mrs. Reed Knox possesses a wealth of Titian hair which makes her the most envied girl among her less well-dowered sisters of society. She is also being very much envied for the possession of one of the most engaging babies in Washington.

THE OFFICIAL SEASON IN SWING

The official season is well launched now, the two most brilliant State receptions having taken place, the one on New Year's day, when the President greeted all the members of the diplomatic corps, the Supreme Court, the Army and the Navy, and all officialdom, as well as a smattering of the smartest among the residential coterie about the White House; and the other the diplomatic reception a week later, and, as its name implies, given in compliment to the members of the *corps diplomatique*. The old historic White House, founded in the days of democratic simplicity, on these occasions took upon itself all the glitter and grandeur of a court, all the chiefs of missions appearing, with their attachés, in court uniforms, with the women of their families in their most brilliant gowns and jewels.

The diplomatic reception this year was as brilliant as any that has taken place within the past decade, and it is well known that these receptions have been growing more and more brilliant every year. A departure was noted at the diplomatic breakfast, which, according to time-honored custom, is given every year after the New Year's reception to the members of the corps by the Secretary of State. Ambassadors and Ministers, first secretaries and naval and military attachés and their wives alone were entertained.

The Juliet Face Wax

Trade Mark

Wrinkles come from distortion of the features, causing the skin to contract. The muscular tissues and nerve fibres become affected. The skin grows loose and flabby.

The Juliet Face Wax

when worn while one is engaged in various occupations, *holds the skin and muscles in repose.*
The worn tissues are strengthened. The nerves become quiet and rested. The skin grows firm and smooth.
If worn while motoring the straining of the facial muscles is prevented. Being flesh-colored it is not observable under chiffon veiling.

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These boots are of custom quality and correctness in every particular—made by custom workmen—over lasts evolved by life-long experience in the making of shoes to individual measure.

No other shoes like them or similar to them are offered ready for wear.

They fetch from 8 to 15 dollars at retail. Let us tell you where they may be had.

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NEW YORK CITY AGENCY
MARTIN & MARTIN, No. 1 EAST 35TH STREET

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is a trade mark registered in the United States Patent Office and used only on goods made rain proof by the Cravenette Co., U. S. A., without the use of rubber.

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For Preserving the Color of your Hair. Perfectly safe—not the slightest risk. Can wash it off if you desire. Yet it colors the hair beautifully.

KOSMEÔ

TINTORET

Made by **Lentheric** OF PARIS

PERSONS whose hair is getting gray, and who do not wish to use any dye, can for some time conceal it by using Kosmeo.

This product is a coloring matter, and can be had in four shades, namely: blonde, chestnut, brown and black. Anyone can, therefore, obtain the exact shade of their hair by using one of these colors or by mixing them. The preparation is quite harmless and does not grease the hair like cosmetics or pomatum used for this purpose.

DIRECTIONS FOR USE—Rub the brush lightly on the Kosmeo, then spread the preparation evenly over the surface of the brush by rubbing on a piece of cloth and pass the brush over the hair

In leatherette case with brushes $2.50

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Miro-Dena Chantecler Parfum

The latest creation in Perfumery. Exquisite and fresh—"like a garden of flowers in the country" suggests, but inadequately describes this most beautiful, rich and fascinating odor. Artistically packaged and embodied in Perfume, Toilet Water, Sachet Powder, Face Powder and Talcum Powder.

On Sale at high class Toilet Goods Departments.

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To be Beautiful is Woman's Privilege

Not the privilege of a few favored by nature—but the privilege of *all.* It is very simple. A fine complexion is the most powerful weapon in Beauty's Arsenal, causing minor irregularities to be overlooked. The use of

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makes the skin soft and rosy, refines the pores and clears away imperfections so that the mark of Beauty is set upon the plainest face, while those naturally endowed may retain their good looks indefinitely.

Tubes, **25c.**; Jars, **50c.** and **75c.**

All Department Stores or by mail prepaid.

Denney & Denney
15th and Walnut Streets
Philadelphia

No. 1769 No. 1770 No. 1771

VOGUE PATTERN DEPARTMENT

NO. 1769.—Plain tailored shirtwaist and skirt of white linen suitable for tennis. The waist is made with an extra yoke and the sleeves are set in without fulness. The skirt, which is cut in six gores, fastens to the left side of the front. The box plaits, shown front and back, are stitched down quite far, but give an extra fulness around the feet, making a skirt adapted for outing wear. The materials required to make this model in medium size are 3 yards of material 36 inches wide for the waist, and for the skirt 4 yards 36 inches wide. The pattern of the skirt is cut in 4 pieces, the waist in 9 pieces. Price 50 cents for waist or skirt.

No. 1770.—Smart costume of citron-colored linen with black satin trimming. The waist has a surplice closing with an inner vesting of black satin. The broad square collar is of the satin, and satin-covered buttons trim waist and skirt. The chemisette is of écru Venise finished with a gold cord and ball ends. The skirt is in six gores with a seam over each hip and has three shaped flounces. The materials required to make this model in medium size are 4 yards of linen 24 inches wide for the bodice, 6 yards 24 inches wide for the skirt, 1 yard of satin 24 inches wide, ½ yard of lace 22 inches wide, and 2½ yards of silk 24 inches wide for the waist lining. Waist pattern cut in 16 pieces. Skirt pattern in 4 pieces. Price 50 cents for waist or skirt.

No. 1771.—One-piece dress of wool-back satin, which is cut on loose, straight lines. The bodice is made with an all-in-one sleeve which has a deep, fitted cuff attached by means of a single row of cat-stitching. The neck is finished at the base of the collar with a bias fold, also attached by a cat-stitch, and the high standing collar is of point de Venise lace. The very high waistline is outlined by a cord which ties at the front. The dress closes at the centre back with buttons, and at the front there is an extra straight panel in an apron effect. The skirt is cut with a seam over each hip, and is finished at the bottom with a deep, straight fold. The materials required to make this model in medium size are 4½ yards of satin 42 inches wide, ⅜ yard of lace 20 inches wide, 1¾ yards of cord and 2 yards of satin 24 inches wide for the waist and sleeve lining. Pattern cut in 14 pieces. Price one dollar.

FLAT PATTERNS

THE patterns on this page are cut in sizes 34, 36, 38 and 40 inch bust measure, and 22, 24, 26 and 28 waist measure.

CUT IN THREE COLORS.—Each pattern is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

CUT TO MEASURE PATTERNS

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

NOTE.—*Cut to order patterns can not be promised in less than five days from receipt of order.*

SKIRTS, without foundation, $2.50; with foundation, $3.00.

BODICES AND SHORT JACKETS, without sleeve, $1.50; with sleeve, $2.00.

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THREE-QUARTER LENGTH AND LONG COATS, $3.00.

NEGLIGEES, $2.00.

MISSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, $3.00; any part of costume, $1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, $1.00; guimpe, blouse or skirt, 50 cents.

NOTE.—We will send a full set of waist linings and sleeves, in six sizes, from 32 to 44 bust, cut in heavy paper, for $3.00; or in cardboard for $7.00.

ENTIRELY HAND-MADE

ALL Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped. When cutting one need not continually reverse the pieces to consult directions, all seams, tucks and trimmings being traced.

NOTE.—The complete reorganization of our Pattern Department will permit the delivery of patterns from now on as follows: The flat patterns within two days of the receipt of an order; the cut-to-measure patterns within five days. Address Vogue Pattern Department, 443 Fourth Avenue, New York.

GENUINE R&T SILKS

Pluvette (Water - Processed)

Two Best Reasons for buying Genuine R. & T. Silks:

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2nd—They are now treated with the new PLUVETTE Process, which is owned and controlled by us, and PLUVETTE is the only *perfect* process known for preventing spotting by water. It is not only water repellant, but it does the work without in any degree acting in a detrimental way on the fabric, in regard to finish, strength or odor. This is true of no other so-called water-spot-proofing-method ever used.

The well known and highly popular silks:

"Indro" "ARAB" "SALOME"

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These silks are, beyond question, the most desirable fabrics on the market for tailored frocks, street costumes, automobiling, and in fact for any and all uses where a combination of style, beauty and general utility is required. They are economical, too, because of their unusual qualities of endurance. See them at the better class stores and look for names on the selvage.

The two illustrations on this page show one of the water tests made on Pluvetted R. & T. Silk.

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Manufacturers of Unusual Silks

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B. & P. Company
(Two women)

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It costs 25 cents a cake. No one hesitates at the price after their *first cake*.

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For sale by dealers everywhere

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